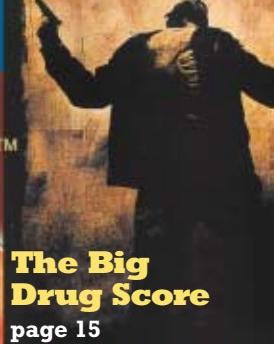


FILM SCORE

MUSIC FOR MOTION PICTURES

VOLUME 6, NUMBER 1



**The Big
Drug Score**
page 15

BEST OF THE WORST

FIND GOOD MUSIC
IN A BAD YEAR AND
SALUTE THE COMPOSERS

COPLAND'S TOWN

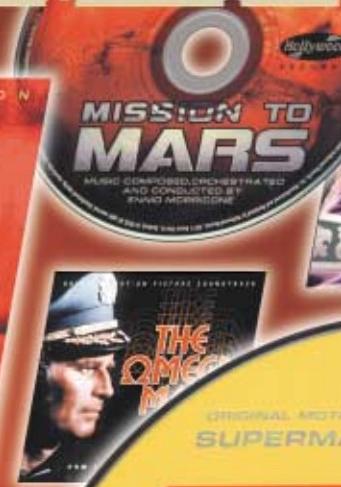
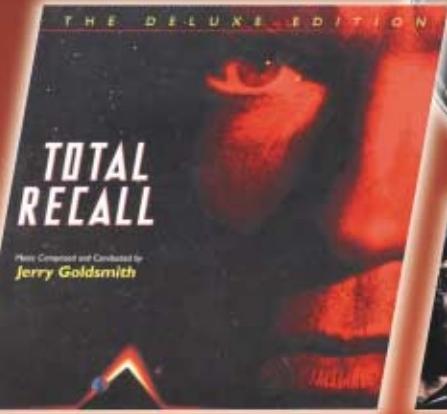
AARON'S EARLY
MOVIE MUSIC

HOLLOW MAN HEARD

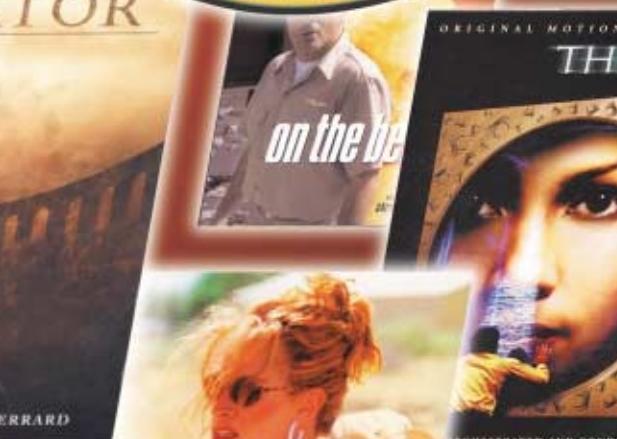
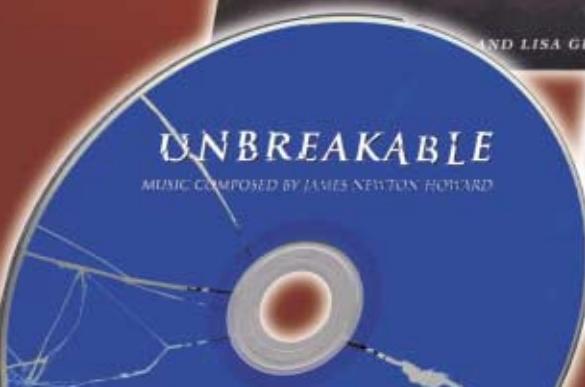
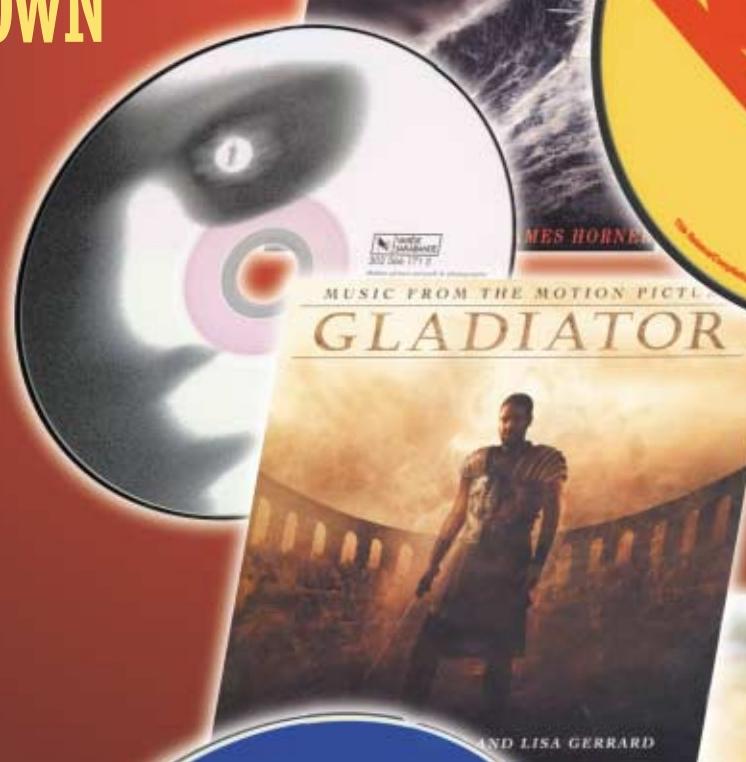
DVD MAKES A
DIFFERENCE

SCORE MORE

THE LATEST
CDS REVIEWED



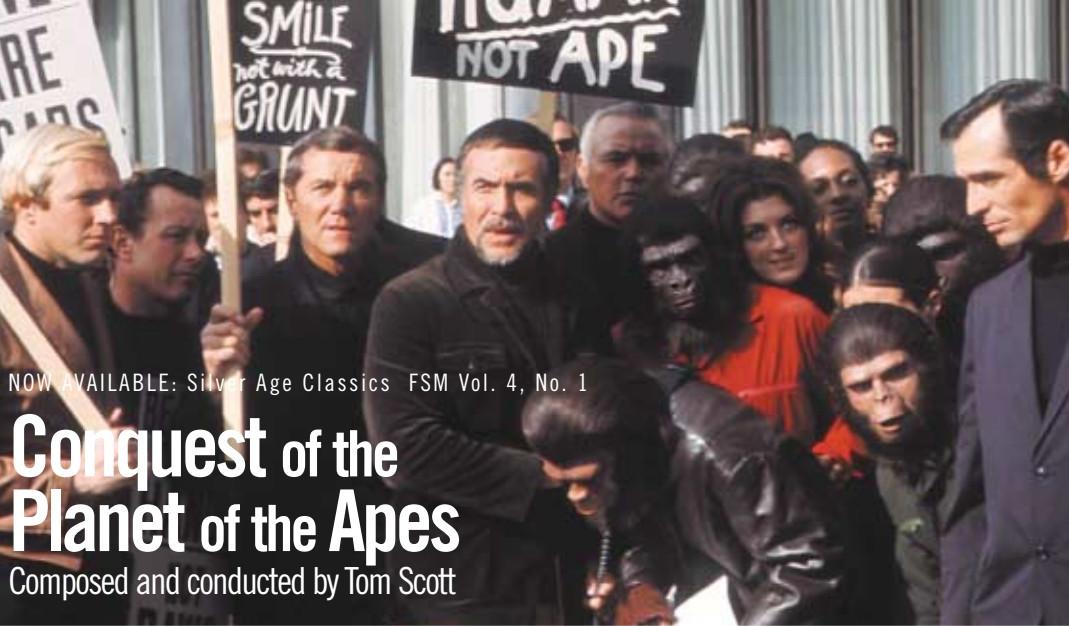
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Conquest of the Planet of the Apes

Composed and conducted by Tom Scott

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Battle for the Planet of the Apes

Composed and conducted by Leonard Rosenman



CONQUEST OF THE PLANET OF THE APES

1. Main Title	4:00
2. Ape Servitude	2:35
3. 1991 Restaurant	1:14
4. Caesar Sneaks Off	1:21
5. Caesar's Plan	1:14
6. Subjugation Soul	1:20
7. Simian Servant School	3:19
8. Ape Auction/Armando Dies	3:30
9. Civil Disobedience	2:25
10. Caesar Speaks	1:49
11. Electrocution	1:40
12. The King Is Dead	1:34
13. Ape Revolt Begins	5:07
14. Revolution	7:11
Total time	38:47

BATTLE FOR THE PLANET OF THE APES

15. Main Title	3:45
16. Teacher Teacher	1:37
17. Caesar Departs	0:54
18. March to the Dead City	4:08
19. Discovery	1:13
20. Mutants Move Out	3:49
21. Through the Binoculars	1:25
22. Ricky's Theme	2:17
23. Ape Harms Ape	1:41
24. Mutants March	0:42
25. Vigil to Mutants	3:04
26. Not a Tree Standing	2:18
27. The Battle	2:34
28. Fight Like Apes	0:58
29. Kolp Gets It	0:45
30. Ape Has Killed Ape	1:58
31. Only the Dead	1:04
Total time	34:43

PLANET OF THE APES

(Television Series)
32. Main Title 1:13
Total disc time 74:44
Album produced by Lukas Kendall

Look for this month's
Golden Age offering

**How to Marry
a Millionaire**
by Alfred Newman
elsewhere in this issue

To order: call toll-free 1-888-345-6335,
use the handy order form on page 40,
or visit www.filmscoremonthly.com

Complete your Apes collection! Early last year we released Leonard Rosenman's masterpiece sci-fi score to *Beneath the Planet of the Apes* (1970), complete with the LP re-recording issued at the time of the film. (Jerry Goldsmith's scores to 1968's *Planet of the Apes* and 1971's *Escape from the Planet of the Apes* are available on CD from Varèse Sarabande.) Now, get the scores to the fourth and fifth films by Tom Scott and Leonard Rosenman, respectively.

Conquest for the Planet of the Apes (1972) is the darkest film in the series, set in futuristic and fascist 1991 where humans have forced apes into slavery. Cornelius' son Caesar (also played by Roddy MacDowall) rallies the apes into a fighting force that takes over the society in a violent allegory of the then-recent Watts riots. Jazz musician and film composer Tom Scott—then only 24 years old—updated the *Apes* sound into a harsh and slightly more contemporary feel, writing a memorably rhythmic main title and aggressive brass licks for the climactic ape riots. This CD features his complete *Conquest* score as heard in the picture plus numerous cues which were dropped from the film and have never before been heard—including his original seven-minute finale, eliminated when a revised ending was concocted in the editing room. The *Conquest* tracks on this CD are a combination of stereo and mono.

Leonard Rosenman returned to the series for *Battle for the Planet of the Apes* (1973), reprising his atonal, challenging symphonic sound from the second film but writing new themes and motifs. The

main title is a long, powerful and uptempo march for gorilla general Aldo's horseback ride into the camp where apes and humans have made a tentative peace. The score also includes numerous action cues, deranged acoustic and electronic effects for the mutant human enemies, and—a rarity for the *Apes* series—moments of genuine melody and warmth, including the optimistic end title. The complete score is presented here, in stereo.

As a final bonus, the CD includes

Lalo Schifrin's main title to the short-lived *Apes* TV show from 1974—an aggressive 70-second piece (in mono) firmly in the atonal *Apes* mold but shot through with the composer's own style.

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JANUARY 2001

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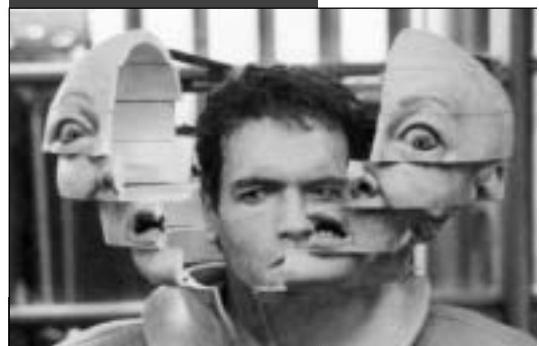
Kids, this is your soundtrack on drugs. Any questions?

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America's greatest composer wrote swell film music, too.

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Goldsmith's ultimate action score is still a mind-blower.

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ON THE COVER: BEST OF THE WORST.

ON THIS PAGE: AARON COPLAND PHOTO COURTESY OF PHOTOFEST.

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editorial staff

EDITOR & PUBLISHER

Lukas Kendall

SENIOR EDITOR

Jeff Bond

MANAGING EDITOR

Tim Curran

DEPARTMENTS EDITOR

Jonathan Z. Kaplan

DESIGN DIRECTOR

Joe Sikoryak

CONTRIBUTING WRITERS

Doug Adams

Jason Comerford

Jason Foster

Mark Leneker

Andy Dursin

John Takis

Cary Wong

COPYEDITOR

Steve Gilmartin

THANKS TO

B.A. Vimtrup

business staff

ASSOCIATE PUBLISHER

Chelo Avila

EDITORIAL & SUBSCRIPTIONS

8503 Washington Blvd

Culver City, CA 90232

PH. 310-253-9595

FAX 310-253-9588

E-MAIL fsm@filmscoremonthly.com

SALES & MARKETING MANAGER

Bob Hebert

ADVERTISING

8503 Washington Blvd

Culver City, CA 90232

PH. 323-962-6077

FAX 310-253-9588

SUPERVISING MAIL ORDER HANDLER

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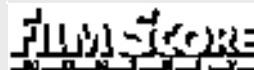
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Viva Suo Differenza!

FSM—a little something for everyone...we hope.

Last week, Lukas and I had the pleasure of attending the Society of Composers and Lyricists' Composer-to-Composer seminar with Ennio Morricone, following a screening of his latest film—*Malena*—courtesy of Miramax. It was an honor to hear the Maestro speak (albeit through an interpreter) about his approach to film scoring, in a prepared lecture followed by a Q&A moderated by journalist and author Jon Burlingame.

Morricone is passionate, idealistic, seemingly unjaded by the industry crap. I suppose it helps that he's never been exactly entrenched in the Hollywood scene, traveling here from his native Italy only when he has to. He spoke of his commitment to marry the principles of absolute music—music written to serve itself—to those of applied music—music written to serve another medium, in this case, film. And of the trust that must exist between him and his director to allow him freedom to bring what he referred to as "positive surprises" to the finished product.

What he described seemed a worthy goal to which composers and filmmakers should aspire. But what we should realize is that there are countless ways in which this goal can be met. And that it doesn't always come out in the composer's favor. Take the movie *Traffic*, for example. In this issue, Jason Foster interviews Cliff Martinez, whose approach to scoring this particular film may seem in direct opposition to what Morricone talked about; but it's not. Martinez talks bluntly of director Steven Soderbergh's "aversion to melody," and how the composer wished he could've scored in a more traditional way—that in fact what he produced was as close to sound design as it was to a film score. But he admitted that he was right to have trusted Soderbergh's judgment and direction, not only because he had to if he wanted to get paid, but that what he composed was a perfect fit for the film. Perhaps that doesn't create the most listenable of soundtrack CDs, but that's not Martinez's job.

Where am I going with this, you might ask? My point is that there is room for many schools of thought when it comes to scoring films, and everyone's opinions are valid. Unless, of course, they're wrong. We here at *FSM* are committed to being inclusive, and at the same time having the balls to say what we think. It's a fine line to walk, but it's more exciting that way. Take this issue for example, we've got the Best/Worst of the Year, in which Jeff Bond and Jason Comerford laud Hans Zimmer's score to *Gladiator*; Doug Adams and the Kaplan Bros. aren't quite as enthused. The Kaplans, by the way, can't seem to say enough good things about James Newton Howard's score to *Unbreakable*; on Page 27, a writer from the *Village Voice* refers to it as a "ubiquitous irritant." Isn't this fun?

What we as film-music fans should ultimately hope for is that *FSM* presents enough interesting subjects for discussion. Like the Best/Worst article. Or Mark Leneker's analysis of the brilliant Aaron Copland's score to *Our Town*. The master Jerry Goldsmith is well-represented this issue: *Hollow Man's* out on DVD, with an isolated score and commentary from Goldsmith, and Jeff Bond's scene-by-scene listing is definitely worth a look; and Jeff also gives Varèse's *Total Recall: The Deluxe Edition* a thorough going-over. (Can you believe that after all the nice things Jeff has said about him, Jerry still blows him off?)

Think of this editorial as one of those "How's My Driving?" bumper stickers. What do you think of all this? Or about the state of film scoring in general? Who's to blame for soundtracks that suck? The director? The composer? The producers, as in *X-Men*? And what makes a great soundtrack anyway? If I say that I think Clint Mansell's score to *Requiem for a Dream* was one of the most effective of the year but that it creeps me out and I'll never listen to it again because it reminds me too much of the movie—can it still be a great score? I think so. But what do I know?

Tim Curran
timc@filmscoremonthly.com

CONFERENCE MUSIC/IMAGE IN FILM AND MEDIA

CLICHÉ OR EMERGING LANGUAGE?
JUNE 9, 10, 11, 2001

Music and images are constantly put together in movies, television, music videos, CD ROMS, computer games, and Web sites. Increasingly, over the last 40 or 50 years, we have been inundated with these combinations. Without watching, we can listen to television and from the music know what is on the screen. We hear music and know what scene it would fit. Have our imaginations become so corrupted by the bombardment that only clichéd music and clichéd images are possible any more?

This conference explores and analyzes the relationship between music and images in a variety of audiovisual media.

F.P.O.
Participan

(*Nosferatu*
and the H
Love); Prc

painter and scenery designer Lydia Bagnoli (Academy of Fine Arts, Milan); commercial composer/producer Lyle Greenfield (Bang Music, NY); Associate Director, Music Technology Program, NYU, composer, and author Robert Rowe (Interactive Music Systems); and Web designer and CEO Hillman Curtis (Hillman Curtis Designs).

The conference will be run in conjunction with the Intensive Film Scoring Workshop, with Buddy Baker, on June 4-8, 2001. For more information, go to <http://nyu.edu/education/music/mfilm/baker.html>.

Works combining music and image will be considered for inclusion in a public concert on Saturday night of the conference. Music videos, multimedia works, installations, and other intersections of music and image are welcome. Abstracts or synopses and/or demos of the proposed works should be sent to Dr. Ron Sadoff, Chair of the Program Committee, no later than March 1, 2001: ron.sadoff@nyu.edu.

Conference fee (June 9, 10, 11, 2001): \$195

Conference fee, plus auditing the 5-day

Buddy Baker Workshop (June 4-8, 2001): \$395

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GLADIATOR Wins at Golden Globes



In what may be a sign of things to come for the Oscars, Hans Zimmer and Lisa Gerrard won the Golden Globe for Best Original Score for *Gladiator* at the award show hosted by the Hollywood Foreign Press Association. Other nominees for the category were *Crouching Tiger, Hidden Dragon* (Tan Dun), *Sunshine* (Maurice Jarre), *Malena* (Ennio Morricone), *Chocolat* (Rachel Portman) and *All the Pretty Horses* (Marty Stuart, Kristin Wilkinson, Larry Paxton). *Gladiator* also won in the Best Motion Picture—Drama category. The award for Best

Original Song went to Bob Dylan for "Things Have Changed," from *Wonder Boys*.

Hans Zimmer, Watch Your Back

One of Anthony Hopkins' own compositions will be heard in *Hannibal* for a scene when his character plays the piano. Reportedly Hopkins is pleased with the inclusion but is declining credit. The actor, who used the instrument to help get into character to play Hannibal Lecter, is an accomplished pianist and has written the scores for *August* and *Dylan Thomas: Return Journey*.

L.A. Loves Dun, *Crouching Tiger*

The L.A. Film Critics Association honored Tan Dun for his score to *Crouching Tiger, Hidden Dragon* at its award ceremony in late-December, 2000. Dun's Best Music award was one of four honors the Association bestowed on the film, along with Best Cinematography, Best Production Design and Best Picture.

ERRATA: In last month's Score section (Vol. 5, Nos. 9/10), JAWS: THE RERECORDING was supposed to get 3 1/2 stars and URBAN LEGENDS was supposed to get 3 stars. Neither had any.

FSM

Grab a Grammy

Nominees for the 43rd Annual Grammy Awards were announced recently, for the eligibility year October 1, 1999, through September 30, 2000. Among the seemingly endless parade of potentials are:

Best Score Soundtrack Album for a Motion Picture, Television or Other Visual Media

American Beauty

Thomas Newman, composer
DreamWorks Records

The Cider House Rules

Rachel Portman, composer
Sony Classical

Gladiator

Lisa Gerrard, Hans Zimmer, composers
Decca Records

Magnolia

Jon Brion, composer; Reprise Records

Toy Story 2

Randy Newman, composer
Walt Disney Records



Best Compilation Soundtrack Album for a Motion Picture, Television or Other Visual Media

Almost Famous

Various artists, DreamWorks Records

Fantasia 2000

James Levine cond.
Chicago Symphony Orchestra
Walt Disney Records

High Fidelity

Various artists, Hollywood Records

Magnolia

Aimee Mann
Reprise Records

The Sopranos

Various artists
Sony Music Soundtrax/Columbia Records

Best Song Written for a Motion Picture, Television or Other Visual Media

"The Great Beyond" (From *Man on the Moon*)

Peter Buck, Mike Mills, Michael Stipe, songwriters (R.E.M.)
Warner Bros. Records

"Independent Women Part I" (*Charlie's Angels*)

Samuel Barnes, Beyoncé Knowles, Jean Claude Olivier, Corey Rooney, songwriters (*Destiny's Child*)
Columbia/Sony Music Soundtrax

"Save Me" (*Magnolia*)

Aimee Mann, songwriter
Reprise Records

"Things Have Changed" (*Wonder Boys*)

Bob Dylan, songwriter
Columbia/Sony Music Soundtrax

"When She Loved Me" (*Toy Story 2*)

Randy Newman, songwriter
Walt Disney Records

Best Instrumental Composition

"The Egg Travels" (*Dinosaur*)

James Newton Howard, composer
Walt Disney Records

"Round Robin"

Paul McCandless, composer
(*Oregon With the Moscow Tchaikovsky Symphony Orchestra*)
From: Oregon in Moscow
Intuition Music

"Sing, Sang, Sung"

Gordon Goodwin, composer
(*Gordon Goodwin's Big Phat Band*)
From: *Swingin' for the Fences*
Silverline

"The Templars"

Ralph Towner, composer (*Oregon With the Moscow Tchaikovsky Symphony Orchestra*)
From: Oregon in Moscow
Intuition Music

Theme from *Angela's Ashes* (*Angela's Ashes: Music From the Motion Picture*)

John Williams, composer
Sony Classical/Sony Music Soundtrax

Awards will be handed out at the ceremony on February 21, at the Staples Center in Los Angeles (8 p.m. on CBS).

FSM

Record Label Round-Up

All the albums you'll be waiting for

An Official De-Nile!

Varèse Sarabande is releasing a 2CD set of Alex North's legendary score to *Cleopatra* (1963)—one of the most lavish productions in Hollywood history, starring Elizabeth Taylor, Richard Burton and Rex Harrison. The 150+-minute, Academy-Award nominated score will be available March 20, newly remixed and restored in brilliant stereo from the original multitracks at 20th Century-Fox.

Ferrante & Teicher Live On!

Ferrante & Teicher, who made classic instrumental cover versions of movie themes during the '70s, are back—in a March 13 release, *Great 1970s Motion Picture Themes*. The album will feature the grand-piano duo with orchestra and chorus on recordings gathered from their United Artists Records albums, and will include the themes to *Shaft*, *Diamonds Are Forever*, *The Paper Chase*, *Superman* and more.

Rhino Rumors

Releases of some classic MGM scores may become available as part of the Rhino Handmade series, according to recent industry rumors. Rhino Handmade releases are very limited and available only online at www.rhinohandmade.com. You'll need to visit and register to keep abreast of possible release dates. If the releases are indeed announced, they will be available on a first-come, first-served basis.

Amber Records

Forthcoming from Elmer Bernstein's new label are Volume Two of the Charles & Ray Eames films series, and a rerecording of *Kings of the Sun* (1963 epic with Yul Brynner).

Artemis

The official word from Artemis is that *Khartoum*, *Cross of Iron* and *Mary, Queen of Scots* have, in fact, been mastered from vinyl sources. We will no longer be reviewing or reporting on the Artemis label as we feel their releases are not properly licensed and of insufficient quality to warrant collectors' attention.

Brigham Young University

Forthcoming is *The Glass Menagerie* (Max Steiner, 1950).

Chromatic Records

Due spring 2001: *V.I.P. The Original Television Soundtrack* (Frankie Blue). www.chromaticrecords.com

Chapter III

Due Feb. 20: score to MGM's *Original Sin* (Terrence Blanchard). www.chapteriii.com

score to *Dune*, the recent Sci-Fi Channel miniseries.

Hexacord Productions

Tentatively scheduled for mid-winter are *Un Genio, Due Comari, Un Pollo* (Ennio Morricone; featuring a bonus track from *Autostop Rosso Sangue*), *Copkiller* (Morricone; includes previously unreleased material), *Nana* and *Il Tesoro Delle 4 Coronate* (both Morricone). Contact: Prof. Roberto Zamori P.O. Box 13 - 59014 Iolo - PRATO - Italy Tel./Fax : +39-0574-625109 www.hexacord.com

Hollywood

Coming May 1: *At 17* (various artists) and the soundtrack to TV's *Popular* (various artists); May 15: *Pearl Harbor* (Zimmer).

Intrada

Due in February is a promo for *Enslavement* (Charles Bernstein). www.intrada.com

Marco Polo

Still forthcoming: *The Treasure of Sierra Madre* (Max Steiner); a Malcolm Arnold CD of *Roots of Heaven* (including cues by Alfred Newman based on Arnold's work) and *David Copperfield*;

One and One Make Three

This month brings another pair of releases—one Golden Age and one Silver Age—featuring a trio of previously unavailable scores.



Film Score Monthly completes the legendary '70s simian saga with the joint release of *Conquest of the Planet of the Apes* (by Tom Scott) and *Battle for the Planet of the Apes* (by Leonard Rosenman) together on one disc. The album features a wealth of unused cues from *Conquest*, which were deleted after last-minute revisions to soften its aggressive first cut, as well as the complete score to *Battle* by series veteran Rosenman; both are in stereo. As a bonus, Lalo Schifrin's main title theme to the subsequent TV series is also included.



Fans have demanded more Alfred Newman—so *FSM* is releasing *How to Marry a Millionaire*, a frothy '50s confection that was one of the earliest CinemaScope pictures released. Scored as an "instrumental musical," Newman directed a bevy of Fox talents including Ken Darby, Lionel Newman and especially Cyril Mockridge—who handled the bulk of the incidental music. The disc features a spectacular version of *Street Scene* from the film's prologue, as well as stereo sound throughout.

COMING SOON: Another pair of simultaneous Golden and Silver Age releases—featuring composers who are not Jerry Goldsmith! **FSM**

and a Steiner CD of *Son of Kong* and *The Most Dangerous Game*. Coming from Swiss producer/conductor Adriano: Georges Auric: *Suites From Lola Montez*, *Notre-Dame de Paris*, *Farandole*; and *Suites Riffifi*, *La Symphonie Pastorale*, *Le Salaire de la Peur*; and Dmitri Shostakovich: *The Fall of Berlin* (complete original version), with suite from *The Memorable Year 1917*. Scheduled for release in the latter half of 2001 are two titles we've announced previously: an Adolph Deutsch album with extended suites from *The Maltese Falcon*, *High Sierra*, *George Washington Slept Here*, *The Mask of Dimitrios* and *Northern Pursuit*; and a Bernard Herrmann CD featuring the complete score to *Five Fingers* and most of the score to *The Snows of Kilimanjaro*.

Milan

Forthcoming is *Une Pour Toutes* (Francis Lai). www.milanrecords.com

Monstrous Movie Music

The next Monstrous CD will be

Mighty Joe Young. This "Ray Harryhausen tribute disc," features music from three of his early pictures: 1949's *Mighty Joe Young*, (Roy Webb); 1957's 20 *Million Miles to Earth*, (Mischa Bakaleinikoff and Columbia music library cues by George Duning, Frederick Hollaender, David Diamond, Daniele Amfitheatrof, Max Steiner, David Raksin and Werner Heymann); and 1956's *The Animal World*, an Irwin Allen documentary scored by Paul Sawtell. *This Island Earth* will follow. (800) 788-0892, fax: (818) 886-8820 email: monstrous@earthlink.net www.mmmrecordings.com

Pacific Time Entertainment

Due February 13: *Shadow of the Vampire* (Dan Jones), *Ricky 6* (Joe Delia). www.pactimeco.com

Percepto Records

Now available is a limited-release promotional CD for Vic Mizzy, which will compile many of the composer's classic '60s film and TV themes. Titles will include

The Ghost and Mr. Chicken, *The Caper of the Golden Bulls*, *A Very Special Favor*, *The Night Walker*, *Did You Hear the One About the Traveling Saleslady?*, *The Shakiest Gun in the West*, *The Spirit Is Willing*, *The Perils of Pauline*, *The Reluctant Astronaut*, *The Love God, Don't Make Waves*, *The Busy Body* and *How to Frame a Figg*. TV themes include *The Addams Family*, *Green Acres* and more. Their next commercial release is a Ronald Stein doubleheader: *Invasion of the Saucer Men/It Conquered the World*. www.percepto.com

Pomme (France)

Forthcoming is *Le Fils du Francais* (Vladimir Cosma).

Prometheus

Due mid-March from the Belgian label is a CD reissue of the rare *Ruby Cairo* (John Barry).

Saimel Records

Forthcoming are *Sevilla* (José Nieto; three Spanish orchestral

compositions dedicated to Sevilla, Spain) and *Tiempos de Azucar* (Luis Ivars). www.rosebudbandasonora.com Email: saimel@arrakis.es

Screen Archives Entertainment

Forthcoming is *The Court-Martial of Billy Mitchell* (Dimitri Tiomkin). Contact Screen Archives Entertainment at P.O. Box 500, Linden, VA 22642; ph: 540-635-2575; fax: 540-635-8554; www.screenarchives.com

Silva Screen

Forthcoming this Spring and Summer from Silva Screen will be a 4-CD set of John Barry's music, plus three new CD recordings of the complete *Lion in Winter*, *Robin and Marian* and *The Last Valley* scores; and a double CD of *The Essential Alfred Newman*, with themes and suites from *Street Scene*, *Captain From Castile*, *Airport*, *Wuthering Heights*, *How the West Was Won*, *The Keys of the Kingdom*, *The Diary of Anne Frank*, *The*

NOW PLAYING Films and CDs in current release



All the Pretty Horses

Marty Stuart, Kristin Wilkinson,

Larry Paxton Sony Classical

Conrad Pope n/a

Don Davis n/a

Hans Zimmer Varèse Sarabande

Carter Burwell, Lou Reed,

Laurie Anderson

n/a

Alan Silvestri Varèse Sarabande***

Chocolat Sony Classics

Double Take Varèse Sarabande

Finding Forrester Sony Legacy

The House of Mirth n/a

Adrian Johnston Will Records**

The Gift Christopher Young Mercury Nashville

O Brother, Where Art Thou? T. Bone Burnett n/a

The Pledge Hans Zimmer, Klaus Badelt n/a

Leviathan (Restless) Samuli Edelman, Leri Leskinen

Cata Mansikkahuo n/a

Save the Last Dance Mark Isham Hollywood*

Shadow of the Vampire Dan Jones Pacific Time

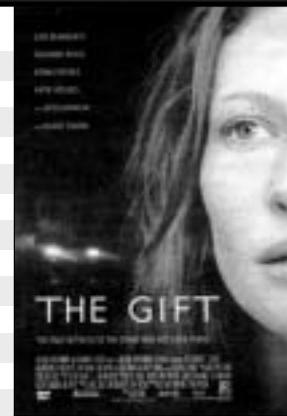
Snatch John Murphy T.V.T.*

Sugar & Spice Mark Mothersbaugh Trauma*

Thirteen Days Trevor Jones New Line

The Wedding Planner Mervyn Warren Hollywood

Yi Yi (A One and A Two) Kai-Li Peng n/a



*song compilation with one track of score or less **combination songs and score

***Featuring one cut from *Cast Away*; to be filled in with Zemeckis/Silvestri collaborations. See varesesarabande.com for details.

****posthumously tracked

Razor's Edge and the 34-Minute *Man of Galilee Cantata*, based on themes from *The Robe* and *The Greatest Story Ever Told*. Other titles planned include *The Godfather Trilogy* (Rota, Coppola and Mascagni), a double CD of *The Essential Max Steiner*, *Cinema Choral Classics III*, and *Shakespeare at the Movies*, which includes music from *Twelfth Night* (Davey), *Hamlet* (Shostakovich, Morricone and Doyle), *Henry V* (Walton and Doyle), *Richard III* (Walton), *Julius Caesar* (Rózsa and Michael J. Lewis), *Love's Labours Lost* (Doyle) and *Romeo and Juliet* (Rota and Armstrong). The double CD will also include some of the most famous Shakespeare speeches, narrated by Sir Derek Jacobi, Ben Kingsley, Jenny Agutter and Ioan Gruffud.

Silva Screen is holding an online contest; winners will receive copies of the recent release *The Cardinal: The Film Music of Jerome Moross*.

For more information, visit:
www.silvascreen.co.uk or
www.soundtracksdirect.co.uk

Sonic Images

Forthcoming is the original soundtrack for the Showtime horror series *The Hunger*, with music by FM LeSieur and David Bowie. www.sonicimages.com

Sony Classical

Forthcoming is *Le Prof* (Jean-Claude Petit) and Danny Elfman's score to *Planet of the Apes*.
www.sonyclassical.com/music/soundtracks_idx.html

Super Collector

Forthcoming is *Attila* (Nick Glennie Smith); and a promotional CD of *Bill and Ted 1 & 2* (David Newman).
www.supercollector.com

TVT Records

Forthcoming is *3000 Miles to Graceland* (George S. Clinton).

Universal/Germany

Due in March is *The Mad Mad World of Soundtracks: Volume Two*, featuring a variety of music

from film and television, including *The Streets of San Francisco* (Pat Williams), *A Time For Us* (Astrud Gilberto), *The Odd Couple* (Neil Hefti; vocal version) and *The Six Million Dollar Man* (John Gregory). Also planned for release is a compilation series of pop tracks from the likes of Burt Bacharach, Tom Jones, Francis Lai and John Barry.

Varèse Sarabande

Due March 6: *The 3 Worlds of Gulliver* (Bernard Herrmann; Joel McNeely cond. the Royal Scottish Nat'l Orchestra). March 13: *Great Composers: Georges Delerue*, a 2-CD set featuring the late composer conducting, at Abbey Road Studios, cues from *Platoon*, *Steel Magnolias*, *Beaches*, *Something Wicked This Way Comes*, *Her Alibi*, *The Black Robe* and more. March 20: a 2CD set of *Cleopatra* (Alex North, see page 5.)

On March 27th comes a special 2CD set of Robert Townson's re-recordings to commemorate his 500th soundtrack CD as a producer. Titled *In Session: A Film Music Celebration*, it will feature excerpts from dozens of previous "Varèse Film Classics."

Forthcoming is *Monkeybone* (Anne Dudley).
www.varesesarabande.com

Verve Records (through Universal France)

Forthcoming from this French label are *Papillon* (Jerry Goldsmith), *L'Homme Orchestre* (Francois de Roubaix), *Serie des Fantomas* (Michel Magne), *Le Cinema de Georges Lautner* (Divers, compilation) and *Le Cinema de Godard* (Divers, compilation). www.traxzone.com

Please note:

We depend on the record labels for updated and/or amended release information. And though we'd prefer to present these release announcements with 100 percent accuracy, dates slip, titles get pushed out months or sometimes are canceled altogether. When that happens, it's beyond our control. Just so you know... **FSM**

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Upcoming Assignments

Who's writing what for whom?

—A—

Neal Acree *Militia* (HBO, Dean Cain),
Ablaze (HBO, Tom Arnold), *Critical Mass* (HBO, Treat Williams).

Mark Adler *Focus*.

Eric Allaman *The Last Act*.

John Altman *Beautiful Joe*.

Craig Armstrong *Moulin Rouge* (Ewan McGregor & Nicole Kidman).

David Arnold *D'Artagnan* (dir. Peter Hyams), *Dr. Who* (new theme arrangement for audio books).

—B—

Angelo Badalamenti *C'est Amour Lá, Birthday Girl, A Story of a Bad Boy* (co-composed with Chris Hajian).

Rick Baltz *Life Afterlife* (HBO feature documentary).

Lesley Barber *Little Bear* (animated).

Nathan Barr *Venus and Mars* (Disney), *Hair Shirt* (Neve Campbell), *Hangman's Daughter, Red Dirt*.

John Barry *Enigma* (dir. Michael Apted, starring Kate Winslet).

Tyler Bates *Beyond City Limits*.

Christophe Beck *The Broken Hearts League, Coming Soon, The Lightmaker, Slap Her She's French* (dir. Evan Dunsky).

Marco Beltrami *Goodbye Casanova* (w/

Gianluca Piersanti), *Squelch* (d. John Dahl).

Edward Bilous *Minor Details, Mixing Mia*.

Wendy Blackstone *Back Roads*.

Simon Boswell *Alien Love Triangle, The Debtors* (M. Caine, R. Quaid).

Christopher Brady *The 12th Lap* (Disney), *Luck of the Irish, Castle in the Sky* (Disney animated), *Hal's Birthday*.

Michael Brook *Getting to Know You, Tart*.

B.T. Driven.

Paul Buckmaster *Mean Street*.

Carter Burwell *A Knight's Tale, Before Night Falls* (Johnny Depp).

—C—

C.T. Racer X.

Sam Cardon *Olympic Glory, Return to the Secret Garden*.

Wendy Carlos *Woundings*.

Gary Chang *Kat*.

Stanley Clarke *Marciano*.

George S. Clinton *Sordid Lives, 3,000 Miles to Graceland* (Kevin Costner, Kurt Russell, Courtney Cox), *Speaking of Sex* (J. Spader, J. Mohr).

Ella Cmral *Six Pack* (French).

Kaveh Cohen *Red Flag* (documentary).

Serge Colbert *The Body, Forever Lulu, Bad City Blues*.

Michel Colombe *Dark Summer, Pros & Cons*.

Eric Colvin *Model Behavior*.

Bill Conti *Inferno* (J.-C. Van Damme).

Stewart Copeland *Sunset Strip*.

feature).

Richard Hartley *Peter's Meteor, Victory*.

Paul Haslinger *At 17* (Disney), *Cheaters* (HBO).

Todd Hayen *The Crown, The Last Flight*.

Reinhold Heil/Johny Klimek *The Empress & The Warrior, Slacker*.

John Hills *Abilene*.

David Hirschfelder *Weight of Water*.

Lee Holdridge *Family Plan* (Leslie Nielsen), *No Other Country, Africa, By the Dawn's Early Light*.

David Holmes *Ocean's Eleven*.

Richard Horowitz *Pavilion of Women*.

James Newton Howard *Atlantis* (Disney animated feature), *Treasure Planet* (Disney animated feature), *Unconditional Love*.

Steven Hufsteter *Mascara*.

David Hughes & John Murphy *Chain of Fools, Mary Jane's Last Dance*.

—D—

Jeff Danna *O* (modern-day *Othello*).

Shaun Davey *The Tailor of Panama* (dir. John Boorman, Sony/Columbia).

Don Davis *Jurassic Park 3, The Matrix 2&3, Long Time Dead, Valentine, The Unsaid, 13 Ghosts*.

Joe Della *Time Served*.

Thomas DeRenzo *Ten Hundred Kings, Amour Infinity, Rope Art, Netherland*.

Michelle DiBucci *Wendigo* (indie; dir. Larry Fessenden).

Patrick Doyle *Never Better*.

Anne Dudley *The Body, Monkeybone, The Bacchae, Diablo*.

—E—

Mark Isham *Imposter* (Miramax, d. Gary Fleder).

Carl Johnson *Hunchback of Notre Dame 2*.

Adrian Johnston *Old New Borrowed Blue*.

Trevor Jones *To End All Wars, From Hell, Frederic Wilde, The Long Run*.

—F—

Brian Keane *The Babe Ruth Story* (HBO).

Roife Kent *Town & Country, Happy Campers, About Schmidt*.

Bill Kidd *Revelation*.

Gary Koftinoff *Stiletto Dance* (Eric Roberts), *Judgment* (Corbin Bernsen).

—G—

Kenneth Lampi *Fight the Good Fight* (Burt Young, d. Bret Carr), *Games Without Frontiers* (John Mulcahy, d. David Knappe), *The Tour* (d. Tim Joyce).

Russ Landau *One Hell of a Guy*.

Brian Langsford *First of May* (indie), *Frozen* (Trimark), *The Specials*.

Chris Lennertz *Beer Money* (USA films), *Absolute North* (animated musical), *America!* (miniseries).

Dan Licht *Ring of Fire*.

Frank London *On the Run, Sancta Mortale, The First Seven Years*.

Martyn Love *The Venus Factory* (Australia).

—H—

Hummie Mann *Good Night Joseph Parker* (Paul Sorvino), *A Thing of Beauty, After the Rain, Cyberworld*.

Clint Mansell *Knockaround Guys* (John Malkovich).

David Mansfield *The Gospel of Wonders* (Mexico, d. Arturo Ripstein)

Lee Marchitelli *Iris Blonde* (Miramax).

THE HOT SHEET

new assignments

Xavier Capellas *Faust: Love of the Damned*.

Ella Cmral *Bones* (New Line Cinema, dir. Ernest Dickerson, starring Pam Grier).

Stewart Copeland *Deuces Wild* (MGM).

John DeBorde *The Collingswood Story*.

Thomas DeRenzo *Moment in Time* (Coppolla Pictures).

Alexandre Desplat *The Luzhin Defence*.

Patrick Doyle *Blow Dry*.

Kenny Edmonds *Josie and the Pussycats*.

Danny Elfman *Spy Kids* (main theme; add'l music by Chris Boardman and Los Lobos).

Pascal Estève *The Widow of Saint-Pierre*.

David Michael Frank *The Mole* (TV series).

Christopher Franke *The Calling, Jack, the Dog*.

Gilberto Gil *Me, You, Them*.

Larry Groupé *The Search for John Gossling* (Janeane Garofalo, Alan Rickman), *Out of the Black*.

James Horner *Windtalkers* (MGM, John Woo, Nicolas Cage) *Enemy at the Gates* (based on the Battle of Stalingrad, d. Jean-Jacques Annaud, Joseph Fiennes)

Adrian Johnston *About Adam*.

Michael Kamen *Band of Brothers* (Hanks/Spielberg project for HBO).

Zhang Lida *Shadow Magic*.

David Mansfield *The Songcatcher*.

Richard Marvin *Atlantis* (Alliance).

John McCarthy *Discord, Turbulence III: Heavy Metal* (Lions Gate feature starring Joe Mantegna).

Marcus Miller *The Brothers*.

Gianluca Piersanti *The Date*.

John Powell *Pluto Nash*.

Richard Robbins *The Golden Bowl* (dir. James Ivory).

Jonny Lee Schell, Tim Jones *Forsaken*.

Shark *Frozen Stars*.

Marty Stuart *Wakin' up in Reno*.

Waddy Wachtell *The Adventures of Joe Dirt*.

Stephen Warbeck *Captain Corelli's Mandolin*.

Alan Williams *Soul Assassin* (starring Skeet Ulrich and Sam Elliot).

Film Music Concerts

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France Film Music Festival

The Festival of Film Music will take place in Lunville, France, from February 13-16. Highlights will include Michael Kamen directing the Symphonic Orchestra on Friday, the 16th at 8:30 p.m., and music synced to Buster Keaton film scenes and performed by the Pierre Boesflug Trio on Wednesday, the 14th, also at 8:30 p.m.

Morricone to Premiere Works at Barbican

Ennio Morricone will be conducting a concert—to include two premiere works and his film music program—at the Barbican in London, Saturday, March 10, at 7:45 p.m., and Sunday, March 11, at 3 p.m. Morricone will not be using the resident London Symphony Orchestra; instead he will bring the Rome Orchestra and Chorus. Tickets can be purchased by credit card at the Barbican box office, local number: 020-7638-8891; from the United States: 011-44-207-638-8891; and the rest of Europe: 00-44-207-638-8891.

Bernstein in Barcelona

Elmer Bernstein will direct the Barcelona Symphony Orchestra in a concert of his film music March 23-24. For information, call locally 93-247-93-03 or email abonaments@auditori.com; to order tickets from the U.S., call 011-34-93-479-99-20.



Shore Galore!

Howard Shore will conduct his entire *Dead Ringers* score to picture with the London Philharmonic, March 24, at the Barbican. March 26, saxophonist Ornette Coleman and his trio will perform the *Naked Lunch* score, also synced to picture. Contact the Barbican locally at: 020-7638-8891; from the United States: 011-44-207-638-8891; and the rest of Europe: 00-44-207-638-8891.

Jerry Meets Albert

Jerry Goldsmith will be conducting a concert of his film music with the London Symphony Orchestra at the Royal Albert Hall, London, June 28. Among other pieces performed will be cues from *Alien*, *Basic Instinct* and *Hollow Man*. Tickets prices are between £8-£26. Local box-office number is 020-7589-8212.

UNITED STATES EVENTS

Alaska

Feb. 24, Anchorage Concert Chorus; *The Hunt for Red October* (Poledouris).

California

Mar. 4, Los Angeles, Los Angeles Jewish S.O.; Tribute to Alfred Newman: *Gentleman's Agreement*, *Diary of Anne Frank*, *David & Bathsheba*, *Captain From Castile*, *Avalon Suite* cond. by Randy Newman, *Samson and Delilah Dances* (Victor Young), *Masada* (Goldsmith), American concert premiere of *Palestine Suite* by Dimitri Tiomkin.

Florida

Feb. 23, Boca Raton, Boca Pops Orchestra; *Mission: Impossible* (Schifrin).

Georgia

Feb. 17, Atlanta, Cobb S.O.; *Airplane!* (Bernstein), *Addams Family Values*.

(Shaiman), *High Anxiety*, *Young Frankenstein* (Morris), *Tom Jones* (Addison), *Breakfast at Tiffany's* (Mancini).

Mar. 31, Atlanta, Cobb S.O.; *Jefferson Tribute* (Lee Holdridge), *Grand Canyon Fanfares* (James Newton Howard).

Maryland

Feb. 15-18, Baltimore, Baltimore S.O., Erich Kunzel, cond.; *Mission: Impossible* (Schifrin), *Lawrence of Arabia* (Jarre).

Michigan

Mar. 8-11, Detroit, Detroit S.O.; *Goodbye Mr. Chips* (Richard Addinsel), *The Quiet Man* (Victor Young), *Man in the Moon* (James Newton Howard), *Sons of Italy* (Mancini).

New York

Feb. 15, NYC, Eos Orchestra, Ethical Culture Center, Jonathan Scheffer, cond.; Tribute to Bernard Herrmann: *Psycho* and *Wuthering Heights* (concert work).

Texas

Mar. 2-4, Dallas, Dallas S.O., Richard Kaufman, cond.; Academy Awards Program, *Lawrence of Arabia* (Jarre), *A Place in the Sun* (Waxman), *Tom Jones* (John Addison), *The Godfather* (Rota), *Silverado* (Broughton), *The Untouchables* (Morricone), *Wuthering Heights* (Alfred Newman), *The Gay Divorcee*, *Wizard of Oz* (Stoother), *Raiders of the Lost Ark* (Williams).

Mar. 31, Corpus Christi, Corpus Christi S.O.; *Peyton Place* (Waxman).

INTERNATIONAL EVENTS

Canada

Feb. 24-26, Toronto, Toronto S.O. Lara St. John, soloist; *Carmen Fantasy* (Waxman).

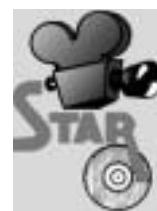
France

Mar. 25, Paris, Orchestre de Lamoureux; *A Place in the Sun* (Waxman), *Psycho* (Herrmann).

Remember to contact the orchestra's box office to confirm showtimes and other information. Thanks as always to John Waxman of Themes & Variations (<http://tnv.net>) for this list; he provides scores and parts to the orchestras. For silent film music concerts, see Tom Murray's web site:

www.cinemaweb.com/lcc.

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Schedule for upcoming issues:

Vol 6, No 2
ads due February 23
street date March 26

U P C O M I N G F I L M A S S I G N M E N T S

Gary Marlowe *Mondschatzen*

(Moonlight Shadow).

Brice Martin *Poor Mister Potter,*

Saving the Endangered Species.

Cliff Martinez *Wicked* (d. Michael Steinberg).

John Massari *1947, Breathing Hard.*

Peter Rogers *Melnick Becoming Dick.*

Gigi Meroni *Blasphemy, Vampires*

Anonymous, Ray Gunn: Virtual Detective, Veins of Madness.

Randy Miller *Picture of Priority* (indie),

Family Tree (Warner Bros.), *Go Tigers!*

Deborah Mollison *The Boys of Sunset Ridge* (indie feature), *The Thing About Vince.*

Thomas Morse *Michael Angel.*

John Murphy *Parole Officer.*

David Newman *Death to Smoochie, The Affair of the Necklace.*

—P—

Van Dyke Parks *The Ponder Heart.*

Shawn Patterson *Monkeybone* (animated segments; dir. Henry Selick), *Bill's Trash Can Rocket.*

Jean-Claude Petit *Sarabo.*

Michael Richard Plowman *Quest for the Rings* (New Line; the making of *Lord of the Rings*), *The Impossible Elephant, The Invitation* (Lance Henriksen), *The Adventures of Adam Ford, Wisely's Tales* (animated, Dean Cain, Joey Lawrence).

Basil Poledouris *Crocodile Dundee 3* (dir. Simon Wincer), *Dark Targets* (Paramount TV).

Zoë Poledouris *Down and Out With the Dolls.*

Rachel Portman *Harts War.*

John Powell *Fresh Horses* (DreamWorks), *Outpost, Le Visitor.*

Jonathan Price *Avatar Exile, Gift Horse.*

—R—

Trevor Rabin *Whispers* (Disney), *Texas Rangers, Exit Wounds.*

Kennard Ramsey *Trick Baby.*

Alan Reeves *Ocean Oasis.*

Graeme Revell *Blow.*

William Richter *Haunter of the Dark.*

Stan Ridgway *Spent* (d. Gil Cates Jr.).

J. Peter Robinson *15 Minutes* (add'l music).

Craig Rogers *Smoke & Mirrors, All the Best Billy Sears.*

Marius Ruhland *Anatomy.*

David G. Russell *The Nest, Wicked Spring, White Bread* (Jenny McCarthy).

—S—

Richard Savage *A Whole New Day.*

Lalo Schifrin *Jack of All Trades.*

Galli Schoen *Déjà Vu* (indie).

John Scott *Shergar, The Long Road Home.*

Ilona Sekacz *Salomon and Gaenor.*

Patrick Seymour *Simian Line* (William Hurt).

Marc Shaiman *One Night at McCool's, Getting Over Allison, Jackie's Back* (Lifetime Network), *What's the Worst That Could Happen.*

Mike Shapiro *Home Room.*

Shark *The Spreading Ground* (Dennis Hopper), *Surf Shack.*

Lawrence Shragge *Custody of the Heart.*

Theodore Shapiro *The Heist, The Kid Stays in the Picture.*

Alan Silvestri *The Mummy Returns, Lilo and Stich* (Disney animated feature).

Marty Simon *Captured, Blind Terror* (HBO).

Mike Simpson *Freddie Got Fingered* (starring Tom Green).

Mike Slamer & Rich McHugh *Shark in a Bottle.*

BC Smith *Finder's Fee.*

Mark Snow *The Lone Gunmen* (X-Files spin-off).

Matt Sorum *The Librarians, Fish in a Barrel.*

Dennis Syrewicz *Nora.*

—T—

Michael Taverna *One Special Delivery* (Penn Marshall).

Joel Timothy *Waiting for the Giants.*

Brian Tyler *Plan B* (Diane Keaton), *Shadow Hours, Terror Tract.*

—V—

Joseph Vitarelli *Nobody's Baby* (formerly *Anasazi Moon*, starring Gary Oldman, Skeet Ulrich).

—W—

Steven Warbeck *Very Annie Mary, Dance.*

Mark Watters *Tom Sawyer.*

Wendy & Lisa *The Third Wheel* (Ben Affleck).

Michael Whalen *Slay the Dreamer, Vlad.*

John Williams *A.I., Minority Report* (both Spielberg), upcoming *Harry Potter* film (dir. Chris Columbus), *Star Wars: Episode Two.*

Debbie Wiseman *The Biographer* (Faye Dunaway), *Island of the Mapmaker's Wife.*

—Y—

Gabriel Yared *Lisa.*

Christopher Young *The Glass House* (Diane Lane and Leelee Sobieski).

—Z—

Boris Zelkin *Tremors 3.*

Hans Zimmer *Pearl Harbor* (d. Michael Bay).

Get Listed!

Your updates are appreciated: Composers, call 310-253-9597, or e-mail Tim Curran, TimC@filmscoremonthly.com.

FSM

The Shopping List

Other worthy discs to keep an eye out for:

Soundtracks

- Adventures of Rocky and Bullwinkle* MARK MOTHERSBAUGH MMCD 01 (Promo)
- Battle of the Planets (G-Force)* HOYT CURTIN • STCD 603 (73:51)
- I Crudeli* ENNIO MORRICONE • CDST 334 (Italy)
- D'Amore Si Muore* ENNIO MORRICONE • CDST 331 (Italy)
- Dune (1985)* TOTO • PEG 015 (Remastered edition) 14:99
- Dungeons & Dragons* JUSTIN CAINE BURNETT • NLR 90062 (76:45)
- La Folie Des Grangeurs* MICHEL POLNAREF • Universal 159945 (France)
- The Fugitive (1965, TV)* PETE RUGOLO • Silva 1106 (47:18)
- Heavy Metal 2000* FREDERIC TALGORN • FTCD 01 (Promo) (41:02)
- Lo Chiamavano King* LUIS BACALOV • CDST 332 (Italy)
- Les Misérables* JEAN-CLAUDE PETIT • Madoro K 1042 (43:38)
- Lexx The Series* MARTY SIMON • GNP 8069
- Malena* ENNIO MORRICONE • IMG 501558 (Italy) (46:49)
- La Planete Sauvage (Fantastic Planet, 1973)* ALAIN GORAGUER DC33CD (France)
- Scary Movie* DAVID KITAY • STCD 886 (26:14)
- Treasure of the Sierra Madre* MAX STEINER • Marco Polo 8.225149 (Cond. Stromberg) (60:15)
- La Volpe Dalla Coda Di Velluto* PIERO PICCIONI • CDST 335 (Italy)
- Wonder Boys* CHRISTOPHER YOUNG • CD 96009 (Promo) (36:35)

Compilations and Concert Works

- Film Music of Richard Rodney Bennett* RICHARD RODNEY BENNETT Chados 9867 (Cond. Rumon Gamba)
- Filmworks IX: Trembling Before G-d* JOHN ZORN • TZ 7331

MAT.BAG

READER
RANTS,
RAVES &
RESPONSES

More Things to Come

There is a lot to enjoy in Vol. 5, No. 8, from the Randy Newman interview to Brian McVickar's tender memoir. For a "pathetic fanzine," you're still doing a fine job. (And thanks for another great CD, Bernstein's *From the Terrace*.)

Congratulations on re-running William Snedden's article on *Bliss' Things to Come* with all the splendid illustrations you couldn't include when you published it on your website. Here's a small correction, and an addendum: The actor in the still with Raymond Massey is not Sir Cedric Hardwicke. (They played bitter opponents in the film and shared no scenes together.) Why didn't you or Mr. Snedden mention the CD I brought to your attention when you first ran the article? To wit: *Journey to the Stars*, John Mauceri and the Hollywood Bowl Orchestra, Philips 446 403-2. This terrific anthology, in addition to offering selections by Herrmann, Goldsmith, Waxman, Corigliano, North, Williams and Elfman, features a suite from *Things to Come* that clocks in at 15:54, is edited by Mr. Mauceri, and is extremely close to the music as it is heard in the actual movie. For instance, it is the only recording I know of that includes the Christmas carols in the War Montage, so effective in the film and so fondly recalled by Muir Mathieson in Snedden's article.

And the Epilogue features the choral version heard in the film, complete with Mr. Wells' "crowning air of 'Whither Mankind?'" (For the record, here are the movements: "Main Title"; "War Montage"; "Pestilence"; "Happy March"; "The Building of the New World"; "Attack on the Moon Gun"; and "Epilogue.")

Preston Neal Jones
Hollywood, California

Thanks for the valuable information,

Preston. And sorry for the oversight in not mentioning the Mauceri CD; it'll certainly give more people access to this great score.

Deutsch and Friends

Your latest issue (Vol. 5, No. 8) was one of your best. The Randy Newman interview and the "Things to Come" article were beyond exemplary, and as an added bonus, the CD release of *From the Terrace*, one of my all-time favorite Elmer Bernstein scores, meant Christmas came a little early this year.

I was also intrigued to read the contents of Marco Polo's Adolph Deutsch CD, due out in late 2001. We are indeed living in bountiful times. If you had told me five years ago that one day there would be a complete CD devoted to Adolph Deutsch film music, I would have laughed in your face. I always thought Deutsch was a woefully neglected composer and orchestrator. His work as a conductor and arranger on many of the classic MGM musicals such as *Seven Brides for Seven Brothers* is close to perfection, but his composing gifts are equally deserving of attention. I'm glad to see Messrs. Morgan and Stromberg tackle *Northern Pursuit*, as this is one of Deutsch's best scores, tense and exciting.

Several years ago, I came across a book called *Composers in America: Biographical Sketches of Contemporary Composers With a Record of Their Works*, by Claire R. Reis, which carried a copyright date of 1947. What's interesting about the book is its lack of snobbery. The book features film composers alongside the likes of Howard Hanson, Walter Piston, William Schuman, etc. And not just the big names in film scoring, but lesser known talents, such as Daniele Amfitheatrof, David Buttolph, Cyril Mockridge and, yes, Adolph Deutsch. For the late 1940s, or even today, this is nothing short of revolutionary.

According to this book, Deutsch adapted several of his film scores for the concert hall, including *The Great Garrick* (concert version—*Overture Romantic*); *Northern Pursuit* (*Northwest Suite*); *Action in the North Atlantic* (*March of the United Nations*); and *Uncertain Glory* (*Free France March*).

In fact, Reis says the *March of the United Nations* was conducted by no less than Leopold Stokowski. Imagine the marketing possibilities: Stokowski Conducts Deutsch. The mind boggles.

Anyway, I thought fans of older scores might enjoy seeing which concert versions exist for certain scores. The composers must have thought enough of these works that they adapted them in the hope of an extended life beyond

(concert version—excerpts).

Nathaniel Shilkret: *Lilac Time* (concert version—*I Dream of Lilac Time*); *Winterset* (concert version—*Winterset*); *Ode to Victory* (concert version—*Ode to Victory*); *One Man's Navy* (concert version—*Skyward*). The book also lists a 1928 tone poem by Shilkret titled *Skyward*, but I don't know if he adapted the earlier work, or if they are two separate works.

Alexandre Tansman: *Flesh and Fantasy* (concert version—suite); *Paris Underground* (concert version—suite); *Sister Kenny* (concert version—suite).

Dimitri Tiomkin: *Alice in Wonderland* (concert version—suite); *The Great Waltz* (concert version—Strauss Suite); *Lost Horizon* (concert version); *Mr. Smith Goes to Washington* (concert version); *The Moon and Sixpence* (concert version); *Meet John Doe* (concert version—suite).

Edward Ward: *Phantom of the Opera* (1943 version) (concert version—*Piano Concerto*); *Ali Baba and the Forty Thieves* (concert version).

Kevin Deany
Westmont, Illinois

Father's Day

I want to thank and commend Brian McVickar for his touching piece on relating to his father through music. Fortunately, my father is still with me, but I find that I relate to him in much the same way. It is our mutual love of music that seems to maintain a bond between us. Mr. McVickar's piece is important in illustrating how love can be expressed between a father and son without the words "I love you" being spoken.

Certainly, in my case, I sense the love and do not feel compelled to hear the words. I think my dad feels the same way. It is also nice to read something positive about



the movie theater. For space considerations, I have omitted the more familiar selections, such as Bernard Herrmann's *Devil and Daniel Webster Suite* and Miklós Rózsa's *Jungle Book Suite*.

George Antheil: *Specter of the Rose* (concert version).

Hans Eisler: *Scandal in Paris* (concert version—suite).

David Rakson: *Storm Warning* (documentary, concert version—suite); *Main Street Today* (concert version—untitled); *Laura*

men rather than, in my perspective, the routine male-bashing that seems to go on around the watercooler these days. I am glad that I had a father who helped me to gain a sense of myself as a son and as a man. I also thank my dad for having developed my interest in music. That is a gift I shall have for the rest of my life. Hopefully, I repay him by sharing new music that I have discovered as we sit together and listen, often in silence.

Scott Tobias
TobyTreve@aol.com

Simon Says?

I found it most interesting that Simon St. Laurent's scathing diatribe ended up being published in the issue that it did (Vol. 5, No. 8). Aside from the articles it appears with, it follows Thor J. Haga's criticism (Vol. 5, No. 7) that the music should be valued on its own merits.

Of course, the truth lies somewhere in between, and it is my opinion that *Film Score Monthly*'s attempts to balance the two succeed not only in fine fashion, but with a bit of panache. The content that follows Mr. Laurent's comments prove this beyond the shadow of a doubt. In addition to an interesting look at Clint Mansell's new score, the issue contains an excellent interview with Randy Newman; a fantastic look at the album history of Arthur Bliss' landmark *Things to Come*; a description of Dave Grusin's *The Goonies* (a sentimental fan favorite); and most important, Brian McVickar's "Cinema of Dreams."

This last piece is the one that struck me the most. Mr. McVickar discusses the personal relevance of film music with economy and skill, and, like the film that he references, it leaves an indelible mark on the reader. This is the sort of piece that deserves to be lauded. The article reminds us that film music collecting isn't just about what theme was used where for what purpose, but that this music is as relevant to our lives as was Motown for the characters in

The Big Chill, rock for the people in *Almost Famous* and, yes, baseball for those who populated *Field of Dreams*.

If anything, this article and the previous issue's almost dadaist interview with Marc Shaiman is showing me that *Film Score Monthly* is experimenting with the different possibilities open to the print media. At times I miss the acidic wit that characterized its earlier incarnation (I was one of the few who liked Jack Gordon and Louis Friend's non-sequitur filled "Ten Best of the Nineties" article, and I really miss the little jokes in the credit page, but the absolute howling-out-loud funniest was the full page of hilarious definitions featuring the best gags no one I know will ever get), but I think that *Film Score Monthly* has aged very well. I look forward to each installment every month.

Josh Gizelt
swashbuckler332@hotmail.com

No matter how hard we try to balance our content and our style, we still draw the harsh ire of a vocal minority of readers. Thanks for appreciating our efforts. We'll probably never hear from the beleaguered Jack Gordon or Louis Friend again, but it's refreshing to see their names briefly revived and praised in the pages of *FSM*.

I'm fed up with the debate that tends to invade the "Mail Bag" every year or so. Some readers get off on bashing the staff of *FSM*, a magazine that is truly a labor of love. The last letter in this category, by Simon St. Laurent, pushes me to react, although Jeff Bond's answer is quite definitive.

Why do I buy *FSM*? Well, first of all, I love the quality of the articles, in particular the in-depth reports and analyses. On a more practical side, I live in France, where many American productions aren't distributed. Sometimes there are excellent American scores that I wouldn't know about if not for *FSM*. And thanks to your reviews, I'm informed of what is worth giving 150 francs for and what's not. I'm sure that a lot of readers of *FSM* think this way, but I want the reviews to answer two ques-

tions: What does the score sound like (is it my cup of tea)? Is it any good? If aside from the answers there are musicologist reports and opinionated theses, that's great! First and foremost, I want the reviews to help me discover scores I otherwise wouldn't dare listen to. And if I had some preconceptions about a composer that would prevent me from buying his scores, I want the review to alert me when that composer moves into new territory, so that I won't miss something important. From the beginning, *FSM* has done that job, and continues to do it well.

That considered, is it important that these reviews are written by amateurs, by fans? Of course not! Seriously, in order to answer the two questions mentioned above, you don't have to be a musicologist but simply a fan who wants to inform the reader and eventually convince him. I sometimes send reviews to *FSM*, and I'm not a "professional"—I'm teaching literature in the equivalent of your junior high school. I don't write in because I want my name to appear in the magazine (although it's a great honor for me when it does happen) but because there are great talents in my country that I'm proud to help foreign readers discover...even with my broken English and my poor musical background. As I said, it's a labor of love.

It's pointless to criticize the editorial choices of a magazine. When you buy a magazine for the first time, if you disagree with its choices, you try another one...Imagine a left-wing activist reading *Forbes* and then trying to convince the editor to get rid of all that "multimillionaire crap"! Well, that's what happens to *FSM*: Certain occasional readers would like to change its formula, rather than buying another one that better corresponds to their sensibility. It's childish and it needs to stop. I just hope the "Mail Bag" will now be opened back up to debates over film music....

Jean-Michel Cavrois
jmcavrois@free.fr

Simon St. Laurent's letter in Vol. 5, No. 8 had me steamed. It was hostile and downright snooty, calling your publication "subpar" and a "fanzine." A message for Mr. St. Laurent: Relax! I mean no disrespect, but I think you're missing the fundamental reasons for reading *FSM* and for listening to film music: because it's fun! If it isn't any fun, if it's nothing more than an academic or technical exercise, why even do it in the first place?

Congratulations to the *FSM* gang for creating a fun and enthusiastic publication. It's a forum created by film score fans for film score fans, as it should be. Everybody's true love of the music comes through in the writing and the letters. We may not always agree with each other's opinions on composers and scores, but that's the beauty of it! Infinite diversity in infinite combinations! Just because I don't agree with a particular review doesn't mean that I don't enjoy the magazine and will refuse to buy it.

As far as the reviews go, I agree that film music can be appreciated as an album separate from the movie it was written for. Many horrible movies we don't want to remember had wonderful scores (*Battle Beyond the Stars*, *The Sword and the Sorcerer* and *King Solomon's Mines* come to mind). And I welcome the personal opinions of the writers in the reviews. It makes for more interesting reading to see a bit of the reviewer in the review.

If readers like Mr. St. Laurent don't like what they see, why do they keep reading? Nobody's holding a gun to their heads. If *FSM* is such a painful experience for them, why not find something else that makes them happy?

Film Score Monthly has always been a joy for me to read, and I'm surprised it took so long for me to write to you guys. I am a contributing editor with two national magazines in Canada, *Business Sense* and *Enginuity*, and I applaud your courage in letting some of your own personalities make *FSM* a

lively and opinionated publication. As a journalist myself, I understand that you can't keep everyone happy, and that aggressive letters from readers can be unpleasant and even hurtful.

I have also had the pleasure of writing my first professional score for a TVOntario documentary called *An Artist of the Grand: Journey Through Festival Country*. I came under all kinds of criticism from friends who are fans of classical music, saying that film music isn't "real" music. I don't agree with this view, but whether it's true or not, who cares what they think? Film music is designed to transform the picture and the story they were written for and directly tap into the emotions of the listener. In short, film music is about having fun, and if that isn't serious art, then that's not my problem!

A thousand cheers for your efforts in releasing previously unavailable soundtracks from

days gone by. Just as a suggestion, some scores I wouldn't mind seeing released are Elmer Bernstein's rousing *Spacehunter: Adventures in the Forbidden Zone* (anyone remember that one?) and John Altman's warm and intimate *The Matchmaker* (the songs in the film weren't half bad either). I also wouldn't mind seeing CD releases of *Young Sherlock Holmes* and *Battle Beyond the Stars*. I know that there was a bootleg CD of the latter a couple of years ago, coupled with the score to *Humanoids From the Deep*. If anyone can help me get my hands on a copy, I'd appreciate it, but I'd like to see an official CD release of this old gem (the subpar performance of the orchestra actually adds to the charm).

Keep up the fantastic work at *FSM*. Above all, let's just have some fun.

Aaron Lam
Oakville, Ontario, Canada

In some way, Mr. St. Laurent must have been having fun when he attacked *FSM*. Different people have fun in different ways. Also, it should be possible for serious art to be fun. Hopefully, for some folks it is...

I didn't major in music and I'm not a composer wannabe. I am just a person who has played a variety of musical instruments for the majority of my life. I've also been an avid listener of film music for over 25 years. I have heard complaints about reviews, composers and their music, magazines...the list goes on. Everyone is different. In regards to Simon St. Laurent's letters in Vol. 5, No. 8, I think if he is truly that dissatisfied with *FSM*, he doesn't have to buy it. There are still people that support *FSM* and appreciate what comes in each volume. I am sorry that *FSM* has gotten this so-called bad name from certain composers. We as listeners/viewers go to movies and listen to film scores for entertainment and/or an escape from reality.

When *Link* came out, I bought the music before I saw the movie. It wasn't the Goldsmith I had hoped for, but when I saw the film the score made the movie and grew on me. I know *Link* was not a great movie, but it was the first one that jumped into my head. How many people enjoy every single movie Roger Ebert gives a "Thumbs Up" to? As for the detail of the reviews, I am not a music major and what key or tempo a score is in is of little concern to me. I want to know if the score works with the film; what works without the film; what is a worthwhile score; how well is the score represented by its recording. Invite Mr. St. Laurent to write a review and let us compare. Maybe he can enlighten us. And whatever happened to you guys (*FSM* creators/editors) doing reviews of the same titles? I know on occasion that this happens, usually

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with your favorite picks of the year. Just keep the reviews coming: we (I) really need them, detailed or not! Other highlights of *FSM* I look forward to are: Record Label Round-Up, Concert info and Upcoming Assignments; where else can you find all this information in one place?

Mike Rhonemus
rhonstar@juno.com

We like the idea of having multiple reviews of certain titles, but our space is very limited. It's sometimes hard to justify putting in two reviews of the same title while bumping something else completely. In general, we have to settle for the annual "Best of the Year" issue, where our writers often discuss the same scores—which, coincidentally, is this issue!

Make a Deal, John Beal!

I thought it was time for some cheerleading for an overlooked score by a composer who doesn't get half the attention he should. John Beal's horror masterpiece, *Terror in the Aisles*, was due to be released by Intrada about three years ago. Since then, Mr. Beal took over the project and has scheduled it to be released—sadly, it still hasn't appeared. I send out a plea to all who will listen, or who have an interest in this type of music...please issue this wonderful score! As it stands, the only way to hear any part of the score is the one-minute "Karen's Love Theme" on the 2-CD "Coming Soon" compilation, or on the pinched, crummy sounding VHS version—even in this form the score still shines. As far as I know, the film was

not issued on laserdisc and certainly not on DVD, and has been long forgotten, panned even by horror fans. The film is a standard "clip" show of horror and suspense films dating from 1930-1982, hosted by Donald Pleasence and Nancy Allen. The film is well done, splicing various moments of shock sequences together to great effect. The glue that holds this together is Beal's magnificent music, scored for a large London orchestra recorded at The Music Centre, Wembley, with massive percussion and electronics.

Some of Beal's cues are in the "temp-track trailer" style, while others are all original compositions. Occasionally, Beal uses the original tracks from the films themselves (including *Jaws*, *Psycho* and *To Catch a Thief*)—one has to wonder if Beal wrote even more score that was simply not used in these instances. Those cues are for the most part well integrated with Beal's original material.

There are several moments where Beal was allowed to shine, and he rises to the occasion with furious "scherzi macabre" and atonal scoring combined with avant-garde orchestral techniques. Some of this writing recalls (and rivals) Jerry Goldsmith's 1980s action music, and there's also atonal horror music that would appeal to fans of Marco Beltrami's *Scream*.

I've always felt that a *Terror in the Aisles* soundtrack album would be difficult to produce, considering the fragmented nature of some of the cues here. Maybe a suite approach would be better? Either way, fans of

intelligent orchestral suspense music should look into this film...and maybe some day this score will be released. I know that I've been waiting for over 10 years!

Interested parties should email producer Douglass Fale at intrada@intrada.com or John Beal at www.beal-net.com/john to help this title see the light of day!

Sean Adams
OHMSS76@aol.com

album: Douglass Fale at Intrada had requested first chance at doing a score album as a sequel to *The Funhouse*, which he so ably restored from damaged tapes. We decided to wait a while for *The Funhouse* and the interactive game score to *Zork: Grand Inquisitor* to find buyers. Over the course of time, it was decided to hold off releasing *Terror in the Aisles* unless there was more significant interest. Your wonderful appeal begins that process.

John Beal
www.beal-net.com/john

In reply to Sean Adams:

What a pleasant surprise to have this glowing praise of *Terror in the Aisles* posted. Thank you very much!

First, to answer the questions about the content of the score: All music was original score with the exception of those specific references to classic film scores *Psycho*, *Jaws*, *Halloween*, etc, which were obvious. I felt it would have been arrogant to do "knockoffs" of those famous riffs and argued for the expenditure of music budget funds to include them. In the case of *To Catch a Thief* and a couple of other very old clips, the music score was married to the dialogue, so we had no choice but to use them or layer score on top of them. The challenge was to weave in and out of old cues, utilizing new score without disrupting the flow.

Why, some ask, replace any of the music from all those clips? Those who have seen the film realize that new "scenes" are created by compiling short clips from many films to emphasize a point. The assignment then became one of scoring the new film made from many pieces as one entity. It was quite an undertaking, and orchestrators Doug Timm, Jack Hayes, Joel Rosenbaum, Deane Hagen and Rick Johnston played a significant role in finding the attitude of the old clips while updating the sound of the orchestra.

As to the release of the score

Bernstein's Book

I wanted to thank you for making available Charles Bernstein's wonderful book *Film Music and Everything Else*. I have been reading it on uneventful bus rides to a regular blue-collar job...while in my spare time I have been trying to eke out a living as a composer. Mr. Bernstein's candor and refreshing sense of humor in dealing with a topic so very close to my heart has been inspiring and entertaining. I recommend this unassuming little book to anyone with an interest in music and the philosophies of life it inspires—which I guess would include just about everybody.

Graeme Wearmouth
Vancouver, British Columbia

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Steven Soderbergh's latest film, the critically acclaimed *Traffic*, was generating strong Oscar buzz even before its release. Considering the praise he's already

received for his work on *Erin Brockovich*—combined with the buzz of *Traffic*—Soderbergh is now an obvious candidate for Best Director come March 25. The film, which deals with America's escalation of the war on drugs, features an all-star cast—including Michael Douglas, Don Cheadle, Benicio Del Toro, Dennis Quaid and an enormously pregnant Catherine Zeta-Jones—and appears to be another rung on the director's ladder of recent successes.

When it came time to score *Traffic*, Soderbergh called on someone he'd already collaborated with six times, former Red Hot Chili Pepper Cliff Martinez. And according to Martinez, Soderbergh had a specific idea of what he wanted. "He seems to prefer music that is somewhat emotionally detached from the film and is more atmospheric," says Martinez. "For *Traffic*, Steven wanted to go even further in that direction. When we first discussed the concept for the score, it almost seemed like he wanted a score that might be just as well-suited to a sound designer as it would a composer." Martinez adds that he wasn't exactly gung-ho about the idea. "My initial response was to rebel. It was like he wasn't allowing the score to play a very active role in the film. But I didn't disagree because at that point Steven had given it much more thought than I had. Secondly, he's smarter than I am. And three, he writes the checks."

Off to a Slow Start

When it came time to actually write the score, Martinez found his creative juices weren't quite flowing—"the process for the first couple of weeks was kind of staring at the ceiling waiting for lightning to strike." But the composer found solace in the fact that he had already written a score for Soderbergh in a similar vein—1989's *sex, lies, and videotape*—and set out to create another score in the same "stripped down, electronic" musical ballpark that would be compelling and would also address the dramatic needs of *Traffic*.

According to Martinez, the score really began to take shape when he started working with David Torn, who used unique guitar effects to lend textural construction to the

Trafficking in Atmosphere

Cliff Martinez talks about his score for Steven Soderbergh's acclaimed film.

By Jason Foster



REVENGE OF THE WONKS: There are no heroic—or ironic—themes for the DEA in *TRAFFIC*.

score. "He did some incredible background that was just in that gray area between music and sound design," Martinez says. "Jeff Rona also made some contributions to that, and I think the result was pretty successful. The music sounds simplistic, but Steven wanted something that had a real conspicuous absence [as far as] the usual components of music: rhythm, harmony and melody."

Although the backbone of the score for *Traffic* is the guitar of David Torn, there's not a lot of material that's recognizable as a guitar. "There's stuff [in the score] that sounds more like a vacuum cleaner than a guitar," says Martinez, who points out that this concept is typical of Torn's music, which is often made up of electronic samples. "A lot of his stuff isn't really what the instruments are, it's kind of the process tied to it." Martinez indicates that many

of the sounds in his score are traditional instruments, though you probably wouldn't notice. "There's strings. There's piano. There's a lot of different things. But they're not recognizable as such because of the way they've been mutated."

In addition to Torn and Rona, other prominent performers heard in the score include Herbie Hancock, guitarist Michael Brooks and Chili Pepper band member Flea.

**When he first
discussed
the score,
Soderbergh
stressed
atmospherics
over melody—
to his
composer's
dismay**

An "Aversion to Melody"

Though he had a lot of fun working on *Traffic*, Martinez prefers a more traditional approach to film scoring. "I think generally it's easier and more enjoyable to score a film in the more traditional way where you have themes that perhaps are attached to situations and characters. I think it gives the audience something familiar to track throughout the film. Steven is all for repetition—the ideas of themes

and motifs that perhaps are repeating textures—but he certainly seems to have an aversion to melody."

That aside, Martinez says working with Soderbergh is always pleasurable, even though he seldom sees a lot of him during the actual scoring process. "There's not a lot of contact between us. Although I think when you do a temp score and you have discussions about it, that rules out a lot of things."

For *Traffic*, the temp track consisted of several pieces Martinez wasn't familiar with, by composers he had never heard of. However, he did notice one musical presence: Brian Eno. "Brian Eno at his darkest, kind of '70s ambient, minimalist was in there quite a bit. The only stuff of mine he cannibalized was some stuff from *The Underneath*.

"In the past, there've been various approaches to the films I've done with Steven," Martinez continues. "Sometimes there hasn't been any temp score and he'll allow me to come up with stuff or suggest music from other composers and kind of start



from ground zero. On *Traffic*, he seemed to have a very specific idea. He had a fairly complete temp score, and when you do it with something like Brian Eno, that's pretty specific. That's not a generic thing. I had a very specific idea of what he wanted to begin with. But after that there wasn't a lot of contact. On

the last couple of films, on average, he's probably paid me maybe three or four visits. I think after 11 years of working with him there's a certain amount of ESP going on, where I know what he wants and he knows my strengths and weaknesses as well."

Despite Soderbergh's sometimes sparse presence during the scoring process, the director can be surprisingly specific and musical when discussing a score. "I don't think he's a musician," says Martinez. "But he's actually pushed me off the bench and started playing the piano a few times. He's able to give very exact directions. He'll say, 'Okay, at this point I want some kind of a new chord and I want that chord to last equal length as the first one.' So he's very

exact for a non-musician. He's very sharp when it comes to directing composers, and it's a skill that probably not a lot of directors have, because music is a very abstract subject—not like writing or cinematography."

The Anti-Jerry

Although Martinez doesn't think his score to *Traffic* is anything to get excited about outside of the context of the film, within the film, he says, it makes a unique contribution. In fact, he jokes, because of his work on *Traffic* and other Soderbergh films, fans may consider him to be "the anti-Jerry [Goldsmith]."

According to Martinez, *Traffic* is a unique film with a score that plays a unique role. And, for whatever reason, everything just melded together. It's a marriage that we're not likely to see again.

Traffic was a lot of fun because I got such a kick out of the idea that this was a \$50 million picture and it [has] music that was certainly nothing all that unique or all that original—but for a film like this that's cast like this, it is. I don't think you're going to get another big-budget film that sounds anything like *Traffic*. **FSM**

Jason Foster is a journalist and freelance writer living in Charlotte, NC and is a frequent contributor to **FSM**.

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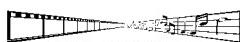
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Small Town Sounds

An analysis of Aaron Copland's score to *Our Town*
By Mark Leneker

It's nearly impossible to write about Aaron Copland without falling into well-worn cliché: "The Dean of American Music," "The Greatest American Composer of the 20th Century"; the superlatives go on. What Copland undoubtedly provided was a clear American orchestral sound signature. He also managed to do that within a relatively brief period of his compositional life. His earlier compositions of the '20s and '30s were dissonant and often influenced by jazz. Starting in the '50s he moved into more austere sounding music and eventually experimented with serialism. His most recognizable period—where he began to develop that American sound, often basing them on American folklore and American themes, spanned the late '30s through the '40s. As we

were entering the throes of a world war this development could not have come at a better time, and indeed it was encouraged with such patriotic-influenced compositions as *A Letter From Home* or *Fanfare for the Common Man*, which he was commissioned to write.

This period also encompassed the time Copland spent writing for Hollywood. He composed eight scores, seven of them in the period from 1939 to 1949. Copland had never shied away from collaborating in different media; in addition to film, he wrote for ballets, operas, plays, radio, television and even a puppet show. The movies he scored ran the gamut, from a 1939 World's Fair documentary (*The City*) to war propaganda (*The North Star* and *The Cummings Story*), and from Hollywood adaptations (*Of Mice and Men*, *Our Town*, *The Red Pony* and *The Heiress*) to

independent films (1961's *Something Wild*). Curiously, though lauded at the time with six Oscar nominations (two each for *Of Mice and Men* and *Our Town*, one for *The North Star* and a win for *The Heiress*), history has ultimately been forgetful of much of this music.

Copland was never disparaging to film music; in fact, he considered it to be a viable musical form from the outset. Indeed we have Copland himself to thank for the suites from *Our Town*, *The Red Pony* and *Something Wild* (re-named *Music for a Great City*). On the flip side, Copland would make use of his "serious" music to fit a particular scoring need, such as when he was asked to re-score a scene in *The Heiress*, which was provoking unintended laughter from preview audiences. By reworking a piece he had excised from his *Piano Variations*, Copland singlehandedly saved the scene. In the end, Copland's music, particularly his trademark Americana sound, may have found its greatest legacy and largest continuing audience in the myriad of film scores that have been influenced by his style. From Jerome Moross to John Williams, from *The Best Years of Our Lives* to *The Perfect Storm*, Copland has been a wellspring many film composers have turned to time and again. In addition to the American sound, Copland also laid the groundwork for the use of experimental modern dissonance (not even likely to be used in his concert pieces) such as in the fight scene in *Of Mice and Men*, the buzzard attack in *The Red Pony*, and the aforementioned desertion scene in *The Heiress*. This opened doors for the psychologically driven underscoring by the likes of Bernard Herrmann, Leonard Rosenman and Alex North. Though his tenure in Hollywood was short, Copland realized the enduring power of the cinema. He also spoke out that the leaders and creators in the motion picture industry should seek quality musicianship for their films as they afford such wide exposure to the public. In this way, films could help raise musical tastes, rather than pander to a lower common denominator.

OUR TOWN: An Analysis of Themes

Our Town was Copland's third film score, written in 1940 shortly after *Of Mice and Men*. Copland was once again called upon (though, incidentally, not the studio's first choice) to supply music for a superior film adaptation to a popular and critically praised American literary work. *Our Town* was originally a very successful play written by Thornton Wilder that has since become a work of classic American drama. Copland wrote the music using a device called a Moviola, which allowed him to sequence the film and the music very tightly and with

greater intricacy. The score was written and then orchestrated with Jerome Moross in about one month. Scored primarily for strings, woodwinds, celeste and harp—with sparse brass and no percussion—Copland painted a shimmering musical portrait of small-town life, love and death and its resonance on a more cosmic scale. He also spotted the film judiciously; he would only score what was necessary, avoiding the overdone “mickey-mousing” tricks he disliked. The final score expertly balanced a few themes into a beautiful and moving musical work. Copland was evidently proud of this music as he premiered a nine-minute suite—which he eventually dedicated to Leonard Bernstein—before the film was released. The suite utilized a few major themes, but several important ones never made it into the concert arrangement. A look at the full score reveals a greater variety in the music than the suite might initially suggest:

Main Titles (ex. 1a, 1b.)

Copland's opening strains work on several levels here, the result of Copland addressing the film's larger philosophical questions. Many people have considered *Our Town* to be a nice play about the “good ol' days,” but Thornton Wilder had something far less comforting to suggest: *There are no good old days, there's only now—and furthermore, you're letting it slip through your fingers.* To this end the music here is declamatory, not just announcing the beginning of the film and the appearance of the on-screen narrator, but also foreshadowing heavier themes. It is one of the few times brass is used in the score, and it establishes the framework of the music: straightforward, lean, consonant and chordal. Over this foundation, Copland introduces an eighth-note secondary theme that adds movement and, most important, foreshadows the next cue.

The Story of Our Town (Grover's Corners Theme) (ex. 2a, 2b.)

The most important theme in the score frames the three-act structure of the movie and immediately draws us into the world of small-town New Hampshire at the beginning of the 20th century. Just as rural life seems to never change, the recurrence of this music throughout the film also remains very much the way we first hear it here. It is a simple and memorable theme, evoking hearth and home, but never overly saccharine. Copland provides an equally fine secondary theme—often played in counterpoint to the main theme. The alternation between 4/4 and 3/2 time signatures provides further variety and movement. Copland used this theme to open and close the nine-minute suite he constructed from the score.

The Children's Theme (ex. 3)

This fast waltz for strings accompanied by woodwind flourishes represents the young children hurrying off to school as their mothers assail them with last-minute advice and instruction. Though a relatively minor theme within the scope of the score and film, it is nonetheless a melodic and sprightly tune that Copland manages to insert at least once more in the film as George and Emily (the young love interests) walk home from high school a few years later after being elected class officers.

MUSICAL EXAMPLES

1a. Main Title



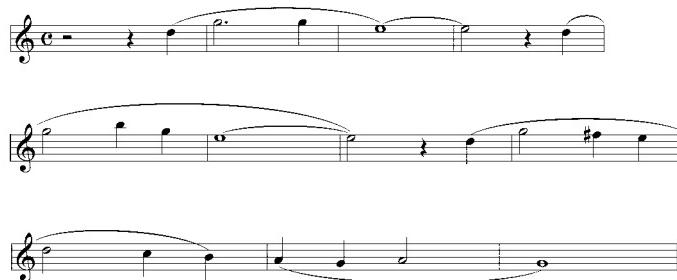
1b. Main Title



2a. Grover's Corners



2b. Grover's Corners



3. Children's Theme



4a. Emily's Theme





4b. Emily/Love



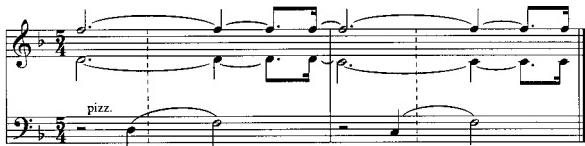
5. Narrator

6. Cemetery

7a. Emily's Dream



7b.



7c.

Emily's Theme/Love Theme (ex. 4a, 4b.)

This is a wonderful example of Copland's ability to write music that is simple but not simplistic; original yet instantly endearing. Like Princess Leia's theme in *Star Wars*, this theme embodies both the character of Emily Webb and her romantic relationship with her neighbor George Gibbs. First scored for string orchestra alone, the melody is innocent, bubbling over with starry-eyed romanticism. The rhythmic variation of quadruplets in a 3/4 measure is inspired and perfectly captures Emily's girlish crush on George. This theme reappears in orchestrational variations as the relationship between George and Emily grows. Violas carry the melody accompanied by harps and celeste as Emily is lost in thoughts of George by her window at night. In an extended sequence where Emily is indirectly chiding George for not noticing her, Copland introduces a playful rhythmic "B" theme for woodwinds, which he interweaves with the legato love theme. In a refreshing bit of economic spotting, Copland allows the entire "proposal" scene between George and Emily to play without underscore, introducing a sweepingly romantic variation of the love theme for full string orchestra only at the end. (Incidentally, Copland later arranged this version of the theme for solo piano.) A solo low woodwind plays this theme pensively later in the movie as Emily is stricken ill during childbirth.

The Narrator's Theme (ex. 5)

This three-note transitional motif, reminiscent of the opening strains of the Main Title, occurs whenever the narrator appears to stop or start a scene, and keeps the story moving. It is quoted several times in the score, though usually not for more than a few measures each time, often book-ending a cue.

The Cemetery Scene (ex. 6)

The film's third act presents the more cosmic themes that have been hinted at previously. As the action shifts to the town's hilltop cemetery, the music opens with a mix of the Grover's Corners Theme played in counterpoint to a slight variation of the Main Title. A new and profoundly moving theme plays as the narrator shows us the graves of the town's Civil War veterans and gives brief obituaries of the recently deceased townsfolk. The theme grows more powerful and assumes a more chordal and religious sound as the narrator continues on, eventually reminding us of the awesome, eternal nature of human souls.

Emily's Dream (ex. 7a, 7b., 7c.)

In the scene that is the film's emotional center, Emily has a fever-induced dream caused by illness while giving birth, and imagines herself dead. She realizes that she is able to go back as a spirit and live her life again. But she discovers while visiting her 16th birthday how quickly life passes and how little time we take to appreciate it. This surprise and regret is captured in this extremely moving cue, which employs the uncommon use of a musical saw, basically a carpenter's saw with a smaller handle. (The player holds the handle end between his legs, grips the upper end and bends it slightly and bows the edge, producing a plaintive, otherworldly sound.) This cue is rigorously structured, composed of almost all new material. It begins with a slightly more chromatic, dissonant figure that accompanies Emily's fruitless pleas to her mother for recognition. Set against this is a slow, pulsing, more consonant figure as Emily adoringly yet sadly takes in the world she has left behind. The dissonant figure reappears and builds until Emily, no longer able to handle seeing those around her live so blind

(continued on page 48)

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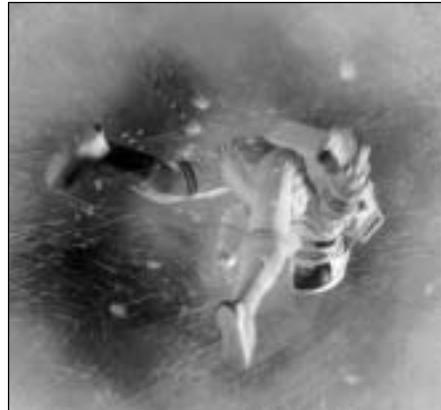
The 2000 Jeff Bond Awards

FSM's cranky—yet ruggedly handsome—old man tells it like it is.

Score That Helped Its Movie Most:

The Ninth Gate Wojciech Kilar

With Kilar's by turns eerie, foreboding and engagingly playful score accompanying the proceedings (along with a fantastic heavy performance by Frank Langella) you can't help thinking you might actually be watching a good movie as Roman Polanski's *The Ninth Gate* unspools. Blending his heavy, throbbing horror sound from *Bram Stoker's Dracula* with the jaunty irony of Elmer Bernstein's *Ghostbusters*, Kilar does a magnificent job of maintaining interest in a movie that frustrates at every turn. It's a testament to the composer that only as the film ended did I throw up my hands and realize I'd just wasted two hours of my life.



Best Score in a Terrible Movie:

Mission to Mars Ennio Morricone

In our weekly pile of *FSM* hate mail there's always at least one letter that excoriates us for reviewing albums without doing an exhaustive, in-depth analysis of how they serve the films for which they were written. This despite the fact, I'll wager, that at least 60% of any collector's album stash consists of CDs and LPs of scores written for films they never saw nor have any intention of ever seeing. Not to mention that a huge percentage of collectors' favorite soundtrack albums are from films no one would *want* to see—does anyone need an analysis of how Jerry Goldsmith's score to *The Swarm* works with that ridiculous joke of a movie? The fact is, we all get hooked on certain composers, certain genres and styles of movie scores, and we shop accordingly. So it's safe for me to say that Ennio Morricone's *Mission to Mars* is one of my favorite scores of the year—and that it does just about nothing for the mind-bogglingly dumb movie for which it was written. I'll never suffer through *M2M* again, but I'll certainly listen to Morricone's lovely, haunting and atmospheric score.

Most Welcome Rip-Off of Horner's

THE WRATH OF KHAN:

The Perfect Storm James Horner

I guess the math came together pretty easily when the producers of *The Perfect Storm* started their search for a composer: If you're looking to romanticize on-screen drowning, look no further than James Horner! I cringed listening to my favorite composer's introduction to our heroic fishermen characters: blue-collar electric guitars over orchestral Americana. I had to flash on Horner sitting in his billion-dollar, *Titanic*-financed drawing room, muttering in his faux-British accent "I'll bet this is the sort of thing those common fishmongers would listen to." Horner does his best to drown the audience during the first half of the film with a suffocating, romantic soap-opera theme. But once the storm gets rolling so does the score, with crisp and exciting nautical action music that recalls what is still the best work of the composer's career, *Star Trek II: The Wrath of Khan*. It's great on the album, but as just about every film critic pointed out, it's wholly unnecessary in the film and only serves to accentuate the phony heroics and Hollywood sentimentality that made every frame of this bloated movie ring false.

Best Score for a Movie About Gladiators:

Gladiator Hans Zimmer

Even as I kept thinking about ways in which it could be better (a good second-unit director on the arena scenes and a lot more political intrigue would have helped), I couldn't help getting drawn in by Ridley Scott's *Gladiator*—I'm a sucker for a good sword-and-sandal epic. The juicy performances and gorgeous visuals were prime ingredients, but Hans Zimmer's score was equally vital to hold the movie's sometimes uneven elements together and bring it to a tear-jerking conclusion that properly echoes Kubrick's *Spartacus*. Zimmer opened the movie with the year's most thrilling action cue, a brutal waltz of destruction that accompanied a titanic battle in the snow and mud of ancient Germany. But what most moviegoers noticed about the score was Lisa Gerrard's haunting vocals, which movingly give voice to hero Maximus' lost wife and child and constantly remind that *Gladiator* is less an action movie than an old-fashioned tragedy of revenge and martyrdom. Too bad Zimmer had to squander Gerrard's talents by using her almost exactly the same way in the painfully pretentious *Mission: Impossible 2*. Zimmer seems to have cannily planned for the upcoming *More Music From Gladiator*—the initial CD is missing key



musical moments such as the action accompaniment to Maximus' initial escape from execution and his ride home, as well as his journey via slave caravan into the provinces. But the first album is a good enough listen and has an excellent chance of winning Zimmer another Oscar.

Best James Newton Howard Score:

Unbreakable James Newton Howard

Writer/director M. Night Shyamalan, maybe just a teensy bit full of himself after *The Sixth Sense*, boldly proclaimed that he made *Unbreakable* to be this year's biggest-grossing film as well as a Best Picture nominee. Whoops! Without giving too much away, let's just say that while everyone could relate to the twist ending of *The Sixth Sense* because we're all gonna die at some point, I doubt too many people saw themselves in Bruce Willis' haunted security guard in *Unbreakable*—he actually had to ask his wife if he'd ever taken any sick days at work. Whatever you have to say about *Unbreakable*'s story, Shyamalan's collaboration with composer James Newton Howard has borne fruit; Howard's *Unbreakable* score is a rich, appropriately noble-sounding effort that more than once hints at the lush, romantic string writing of Herrmann's *Vertigo*.

Best Jerry Goldsmith Score:

Hollow Man Jerry Goldsmith

For years we've all been grousing that Goldsmith should slow down and maybe limit himself to doing one good score a year instead of five mediocre ones. In 2000 he did exactly that and wrote a great little score for this dog of a picture that forms a neat stylistic middle ground between *Basic Instinct* and *Total Recall*. In fact, I prefer it to *Basic Instinct* for its richer orchestrations (some of which were completed by Goldsmith himself after Alexander Courage fell ill). But what was fan reaction to this mini-masterpiece? Barely the blink of an eyelid, because most listeners were unable to appreciate its subtleties on first listen and never got around to listen number two. This same fate almost befell me—I was underwhelmed my first time through the

score and in a moment of spiritual confusion asked the Kaplans what they thought of it. Al said, "It's good!" before Jon added, "with several powerful passages!" "Wait a minute," I thought to myself. "Maybe I'm wrong about *Hollow Man*." I listened again. And again. Then I taped the score and listened to it in my car about 50 times. I loved it! You'll never find a better composer to write music for a woman splattering bags of blood all over and then being killed by an invisible Kevin Bacon. Goldsmith fans would do well to catch the isolated score and commentary on the *Hollow Man* DVD (see page 29), which essentially features an alternate version of the score and enlightening talk from the Grand, Angry Old Man of motion picture scoring. Last year's *The Mummy* and *The 13th Warrior* were bombastic guilty pleasures, but *Hollow Man* is Goldsmith doing what he does best, and I'm afraid he still does it better than anyone else.

beginning of one of the film's early action cues). There's a hint of what Kamen might have been able to do for the movie in the final moments of his climactic Statue of Liberty battle cue, which features exciting fugal writing and a satisfying resolution—and Kamen's scoring of the movie's "healing" denouement achieved the same chilly nobility he got in his early work on *The Dead Zone*. But the mix of Kamen's dialed-down orchestral score and the afterthought techno material made for a score that was neither fish nor foul.

Most Unlistenable Album:

Miss Julie Mike Figgis

I liked Mike Figgis' early movies, particularly the overlooked *Internal Affairs*—but his last few movies seem like the work of a man whose awards have gone to his head. So while it still seems cheeky and charming for John Carpenter to score his own movies, Figgis'

The Hit Parade: Nothing succeeds like excess

How do today's composers compare if we ignore artistic concerns? Or to be more fair, who got lucky with their assignments? Soundtracks are rarely the determining factor in a film's financial success, but in Hollywood, "you're only as good as your last picture." So we present this comparative list of scoremeisters and their relative success at the box office; one can only speculate what effect last year's results will have on this year's scoring assignments. —Joe Sikoryak

FSM

composer	films released in 2000	total gross	average
James Horner	<i>How the Grinch Stole Christmas, The Perfect Storm,</i>	\$436.0	\$218.0
Alan Silvestri	<i>What Women Want, Cast Away, What Lies Beneath, Reindeer Games</i>	\$404.3	\$101.1
Hans Zimmer	<i>An Everlasting Piece, Mission: Impossible 2, Gladiator</i>	\$402.0	\$134.0
J.N. Howard	<i>Unbreakable, Dinosaur, Vertical Limit</i>	\$279.6	\$93.2
David Newman	<i>Bedazzled, Duets, Nutty Professor II: The Klumps, The Flintstones in Viva Rock Vegas</i>	\$259.0	\$64.8
David Kitay	<i>Dude, Where's My Car?, Loser, Scary Movie</i>	\$208.1	\$69.4
Michael Kamen	<i>X-Men, Frequency</i>	\$202.3	\$101.2
Trevor Rabin	<i>The 6th Day, Remember the Titans, Gone in Sixty Seconds</i>	\$178.0	\$59.3
Edward Shearmur	<i>Miss Congeniality, Charlie's Angels, Whatever It Takes</i>	\$178.0	\$59.3
Randy Newman	<i>Meet the Parents</i>	\$161.3	\$161.3
Thomas Newman	<i>Pay It Forward, Erin Brockovich</i>	\$158.5	\$79.3
Richard Gibbs	<i>Big Momma's House, 28 Days</i>	\$154.6	\$77.3
Marco Beltrami	<i>Dracula: 2000, The Watcher, Scream 3</i>	\$139.6	\$46.5
John Williams	<i>The Patriot</i>	\$113.0	\$113.0
Mark Isham	<i>Men of Honor, Trixie, Rules of Engagement</i>	\$108.5	\$36.1
Lennie Niehaus	<i>Space Cowboys</i>	\$90.2	\$90.2
Howard Shore	<i>The Cell, The Yards, High Fidelity</i>	\$89.5	\$29.8
Richard Marvin	<i>U-571</i>	\$77.1	\$77.1
Jerry Goldsmith	<i>Hollow Man</i>	\$73.2	\$73.2
Danny Elfman	<i>The Family Man, Proof of Life</i>	\$72.2	\$36.1
David Arnold	<i>Shaft</i>	\$70.3	\$70.3
Ennio Morricone	<i>Malena, Vatel, Mission to Mars</i>	\$70.0	\$23.3
Marc Shaiman	<i>Disney's The Kid</i>	\$69.7	\$69.7

Grosses listed in millions of dollars; Source: The Hollywood Reporter

Least Effective Movie Score:

X-Men Michael Kamen

Poor Michael Kamen has been the whipping-boy for *X-Men*'s weak musical accompaniment. The truth is that a huge chunk of the techno effects in the movie had nothing to do with the composer but were whipped up by others after the fact (this accounts for why someone whispers the word "disco!" at the

insistence on scoring his own films smells more of hubris. With a background in jazz, he can successfully apply himself to movies like *Stormy Monday*, *Internal Affairs* and *Leaving Las Vegas*—but his artistic pretensions started peeking through the music to *One Night Stand*. For *Miss Julie* his attempts at various period dances (with intervening long, slow, free-standing descending string glissandos that

are Figgis' equivalent of the old comic TV trombone "wah wah wah wah" musical sign language for trouble) make for excruciating listening. But if you're Figgis' biggest fan (and you'll have to arm-wrestle Figgis himself for that honor), you can look forward to Milan's upcoming *Figgis on Figgis* collection of music from all of his films.

Most Reflective Kung Fu Music:

Crouching Tiger, Hidden Dragon Tan Dun

A movie so universally beloved it just has to be due for a backlash, Ang Lee's beautiful fantasy of ancient China must be the most female-friendly action movie ever made. Concert composer Tan Dun's score might seem too soft-edged on first listen for such an epic of super-powered warriors, but the music effectively cuts through the action surface of the movie to view the philosophical tranquility in its soul. Plus, Dun's accelerating percussion-only scoring of the movie's dazzling first kung fu sequence has helped whip audiences into applause at screenings worldwide.



Bring Back Ifukube Award:

Godzilla 2000 Takayuki Hattori

In a year that brought us *Battlefield Earth*, Toho's *Godzilla 2000* actually had a strange elegance and beauty to go with its goofball charm, making it a shockingly enjoyable and unpretentious effort compared to most of the American genre follies screened in 2000. With spruced-up (but still charmingly low-tech) special effects and an engagingly tongue-in-cheek American dubbing job (which has a Japanese shop owner screaming "Gott in Himmel!" as a giant monster flies overhead and ends with the gleefully ripe pronouncement, "Maybe Godzilla exists inside each of us...") this monsterfest for the new millennium had only one downside: Takayuki Hattori's toothless, depressingly small-scale score. For the American release, composer J. Peter Robinson both provided new music of his own (including a dopey comic

theme) and re-recorded some classic Akira Ifukube cues to give the film some of the old-fashioned Toho magic. For the upcoming *Godzilla vs. Megaguirus*, Toho has hired the *Godzilla* franchise's first female composer—let's hope she fares better than Hattori.

Least Sincere Movie Score:

The Patriot

John Williams

Okay, it's a given that John Williams is everyone's favorite film composer

and that he approaches every assignment with impeccable taste and craft. So it doesn't surprise that his Americana score for Roland Emmerich's Revolutionary War saga *The Patriot* features plenty of stirring and beautiful moments. What is surprising is how utterly unconvincing a lot of it sounds in terms of the depth of its emotions. *Entertainment Weekly's* Ty Burr described this score as "emotionally fraudulent"—it's a label that could conceivably be applied to any movie score, but in this case it really sticks. You just don't believe for a moment that Williams is really feeling the emotions he's trying to get us to feel with this one. So while it may join the endless lineup of Williams music that goes perfectly with the Olympics, I doubt this will resonate as one of the maestro's great works in the future. I got the same feeling from *The Patriot* that I did from *The Phantom Menace*: that Williams was barely keeping himself awake while working on a movie he considered to be a shallow comic book.

Best New Albums of Older Scores:

Superman: The Movie, The Best of Star Trek Vol. 2, Jaws, Total Recall: The Deluxe Edition

A number of Big Tall Wishes came true for collectors this year, proving yet again that we are becoming one of the most spoiled demographic groups. The year started off with the long-awaited release of John Williams' complete score to *Superman: The Movie*, an ebullient work of thrilling romanticism that kicks off with a heartbreak piece of sepia-tinted nostalgia and provides us with a pantheon of stellar Williams action, adventure and romance music. Aging Trekkies like me got a shot in the arm with GNP/Crescendo's *Best of Star Trek, Vol. 2*. The first one of these releases short-changed Classic *Trek* fans by only offering them the original tracks from "The Trouble With Tribbles"—great stuff, but mostly released in re-recorded form on one of Fred Steiner's *Trek* albums for Varèse Sarabande. *Volume 2* does the same thing in a



sense—Steiner's "The Corbomite Maneuver" was re-recorded for Varèse, and his "Balance of Terror" score was featured in a lot of the re-recording he did of "Mirror, Mirror." But the new *Trek* album features even more music from "Balance of Terror" (including a cue that was—amazingly—never used on the series), plus Steiner's swooning romantic melody and thundering Ruk percussion music from "What Are Little Girls Made Of?"; the

cheesy "party" arrangement of Alexander Courage's title music; the Dennis McCarthy *TNG* and *DS9* music from "All Good Things" and "Way of the Warrior"; and David Bell's spot-on Flash Gordon take-off music from *Voyager's* "Bride of Chaotica." Summer saw the release of another long-coveted John Williams score, his original *Jaws*—an album that boasted not only tons of music heard in the film but never released on CD, but also music that went unused in the film, giving the new album a strong narrative flow (and letting us hear what Williams intended for Quint's death). For me the best was saved for last: Varèse Sarabande's expanded *Total Recall: The Deluxe Edition*. This is the pinnacle of Goldsmith's action writing, and hearing cues like "The Nose Job" and "A New Face" made me a very happy Jeff Bond.

Serial Killer Award:

The Minus Man and Scream 3

Marco Beltrami

Sometimes a composer can get trapped in a genre, and sometimes a composer can have an unfortunate effect on a genre just by being successful at what he does. Marco Beltrami's harsh, sting-filled music for *Scream* was so successful that Miramax head honcho Harvey Weinstein simply couldn't conceive of anything else when his company tried to launch other slasher franchises like *Halloween H20* and *The Faculty*. Therefore, poor Beltrami has had to score *Screams 2* and *3* on autopilot, never daring to tinker with his successful formula. But in David Peoples' quiet and quirky *The Minus Man* he showed there was more than one way to score for a killer, with Owen Wilson as the nicest serial killer you'd ever want to meet.

Jeff Bond's Favorite FSM Titles:

The Omega Man, Batman, Tora! Tora! Tora!

One of the painful realities of being involved in putting out *FSM*'s CDs is that I don't get to write reviews of them. So in lieu of reviews I can only offer my deeply subjective

feelings about a few of our releases. Although a few internet pundits seemed to think the release of Ron Grainer's wonderful '70s sci-fi score *The Omega Man* was a harbinger of civilization's end (which would have been appropriate, actually), helping to put it out probably gave me more pleasure than any other film-score-related activity I've been involved with in the past decade. Not only did it give me an excuse to call Anthony Zerbe and to meet Charlton Heston at his house, but it gave me (and hundreds of nerds like me) the chance to hear this beautiful, haunting and, yes, brilliantly cheesy work by itself in crisp stereo sound. Nothing beats driving through the streets of Los Angeles in a pair of sunglasses while listening to Grainer's melancholy *Omega Man* theme, or easing into your parking garage to the tune of "Jumped by the Family." I only wish I had it on eight-track! Coming in a close second on my list of favorite *FSM* albums this year was Jerry Goldsmith's magnificent *Tora! Tora! Tora!*—a masterpiece of Asian martial glory. And finally, another childhood Holy Grail was Nelson Riddle's awesome 1966 *Batman* movie score, which contains the coolest music ever written for bat-shaped helicopters and motorboats.

Most Egregious Fan Whining:

The Phantom Menace

Soundtrack Saga

The year 1999 saw *Star Wars* fans infuriated that Sony Classical only released a single 70-minute CD of music from *Episode One: The Phantom Menace*, even though a number of sources stated in relatively plain language that Sony had every intention of putting out the full score at a later date. Sure it was annoying, but all that collectors had to do was bide their time and the full score would be theirs. No one listened to the Sony sources, however, and everyone insisted on purchasing—and then forever bitching about—the truncated first release. One year later Sony made good on its word and released a two-CD set containing every note of music used in the movie. For weeks leading up to this release the internet was clogged with seeming gigawatts of fan outrage that they weren't getting every note recorded for the score. There were calls to boycott the new album and even to boycott Lucasfilm itself (why no one saw fit to call for such a boycott after Lucasfilm released the *Phantom Menace* movie is beyond me). Then everyone got the album and loved it. And guess what? We'll probably still get every note recorded for the score in a year or two when Lucas gets done tinkering with his Special Special Editions of the trilogy. So fans...simmer down. Sooner or later everything you'll ever hear will get released in some form—especially if it's from *Star Wars*.

FSM

The Best and Worst of Jon and Al

The Bros. Kaplan create special awards for a special year.

Three Best Scores of the Year:

Unbreakable, Dinosaur

James Newton Howard and

Hollow Man Jerry Goldsmith

Jon was lucky enough to land the assignments to review the three best scores of 2000. He would be repeating himself by further commending these scores. So Al says: "James Newton Howard almost singlehandedly salvaged this miserable year with stellar work on *Dinosaur* and *Unbreakable*. While the kiddie-stinker *Dinosaur* wastes Howard's score in a lousy mix, the album is chock full of handsome material. And unlike some film composers who are named James Horner, James Newton Howard does not have to resort to plagiarizing Prokofiev when writing music for dinosaurs. *Unbreakable*'s score is not only a great album but an indispensable part of the film's artistic success. And this year's token Jerry Goldsmith score, *Hollow Man*, is also a winner, proving that Jerry is still in a class all his own when it comes to scoring bad action movies."

Composer of the Year:

James Newton Howard

Even though Howard didn't technically win this award last year, he was supposed to—that makes it two years running! We sure are looking forward to his Disney scores.

The Lonely Benjamin Award for Patriotism:

The Patriot

After you hear the first track you've heard enough of this score. The rest is average by Williams' standards. It feels weird to say something like this about Williams, but the film (which wasn't very good) deserved better. We wanted to contradict Jeff Bond over this (or *something*, for crying out loud), but he is sadly correct. Andy Dursin's opposing point of view will have to suffice.

Best Score That Should Have Been Written by Julian Knott: **Chicken Run**

Harry Gregson-Williams and John Powell

Even though this was penned by Zimmerites Harry Gregson-Williams and John Powell, it's a polished endeavor and (perhaps sadly) is likely close to and/or better than what Knott would have done with the Aardman project. The Gregson-Williams/Powell score is full of energy and high-powered orchestral set pieces, but any decent person should mourn the circumstances whereby a composer loses his big break—the break of his life—simply because he isn't Hans Zimmer.

Best Spotting: Alan Silvestri and his friend

Robert Zemeckis for **Cast Away** and

What Lies Beneath

Best Score That Runs Under 17 Minutes:

Cast Away Alan Silvestri

Sure, the spotting was the main reason that *Cast Away* never grew too sappy. But, when Silvestri was finally called upon, he did a good job limiting his forces and restraining his penchant for sentimentality. Themes don't get much simpler than the one Silvestri repeats in the final act of this film—but it's not easy to write a theme that's this simple and yet doesn't stink.

Best Chinese Score: **Crouching Tiger, Hidden Dragon**

This music isn't goal-oriented enough for our Western ears, but at least (for the majority of the film) it avoids most of the annoying melodrama prevalent in Hollywood scoring. Here is a joke:

Q: When is it time to stop sunning yourself at the beach?

A: Tan Dun.

Best Cues/Tracks (or parts therein) of 2000

1. "The Wreck," *Unbreakable*, James Newton Howard
2. "Unbreakable," *Unbreakable*
3. "Bloody Floor," 0:00-0:34 and 6:00-8:15, *Hollow Man*, Jerry Goldsmith
4. "Across the Desert," *Dinosaur*, J.N.H.
5. "Isabelle Comes Back," *Hollow Man*
6. "The End of Our Island," *Dinosaur*
7. "Find Him," 0:00-0:55, *Hollow Man*
8. "The Battle" (sporadic good parts), *Gladiator*, Hans Zimmer
9. "The Patriot," *The Patriot*, John Williams
10. "The Egg Travels," *Dinosaur*
11. "Building the Crate," *Chicken Run*, John Powell and Harry Gregson-Williams

We could expand this list out to about 20, with more from *Unbreakable*, *Dinosaur* and maybe *Hollow Man*...but you get the picture. —J.Z.K./A.K.

(continued from previous page)

The "Look How Far We've Come Since TOTAL RECALL" Award:

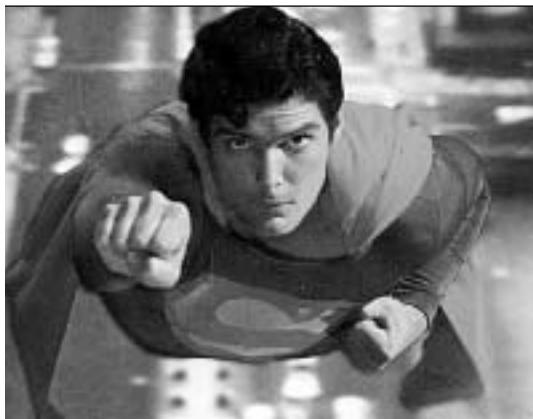
The Sixth Day Trevor Rabin

Approximately 10 years ago, film music fans were treated to an incredible Jerry Goldsmith score (reviewed on page 44) for Paul Verhoeven's epic Schwarzenegger picture. Now, for *The Sixth Day*, a near-remake of *Total Recall* (and still starring Schwarzenegger), we are presented with Trevor Rabin's musical nightmare. In some ways, Rabin's score is a blessing—without it, who knows how long we might have waited to once again hear the vibrant and groundbreaking main theme from *Deep Blue Sea*.

Best New and Improved Albums of Older Scores:

Superman and Jaws

Some other "Best of 2000" columnist surely wrote about these already, so we don't have to go into much detail. We were most excited about the missing music from *Jaws*, but the subpar sound quality puts a damper on things. Thus *Superman* comes out on top.



Best Non-FSM Premiere of an Older Score: **The Challenge** Jerry Goldsmith

Despite the fact that the album uses several wrong takes, this score is excellent. If you like any other Jerry Goldsmith score ever written, make sure you order *The Challenge* from your favorite specialty outlet. It's not too late.

Best Score That We Kind of Hate: **Gladiator**

The standard Zimmer writing has exciting moments and only occasionally reminds the viewer that he is watching a Roman epic scored with the same sensibility (and frame of reference) as *The Rock*. Unfortunately, Lisa Gerrard's moaning is creepy, distracting and annoying, just like all the obnoxious female moaning in Zimmer's scores (like *Point of No Return*). Why people hail Gerrard's vocals as some kind of revolutionary idea is beyond us. We usually hate when a woman's moaning acts as a cheap musical representation of a

woman. It reminds us of lesbian music and is inherently distracting. (And yet we love lesbians.)

Best Theme That No One Will Ever Talk About:

Reindeer Games Alan Silvestri

This is better than the *Cast Away* theme, but it wouldn't have worked quite as well in the Zemeckis pic. The theme opens with a plaintive and thoughtful quality that could have overcomplicated Tom Hanks' return to civilization. (And, despite its more romantic finish, the theme wouldn't have been a good release after Hanks' escape from the island.) It's a small shame this theme was wasted on the shallow characters of *Reindeer Games*...but we're not complaining that it was written.

Best Score We Were Desperate to Buy and Then Played Less Than Once:

The Cell Howard Shore

We came away from this below-average film impressed by the throbbing, textural and improvisatory qualities of much of Shore's underscore—so we bought the album at our first opportunity. We liked it well enough the one time we played it, but we got distracted, turned it off and accidentally never played it again. Perhaps we didn't want it as much as we thought we did...the album was released during a particularly dry period of the year. This is not to say that we don't like *The Cell*. It's a refreshing and well-spotted approach to the material.

The "That's our Hans" Award...

Goes to...Hans Zimmer, for his comments about not "getting" Alex North's *Spartacus*. This comment rivals the time Zimmer happily told Will Shivers that he never "sat through" an entire Aaron Copland piece.

The "100 Million Dollar Man" Award

Goes to...Alan Silvestri, who scored three \$100-million-plus grosses in one year: *What Lies Beneath*, *What Women Want* and *What Cast Away*.

The Joel McNeely Award

Goes to...Joel McNeely for his work on *Dark Angel*. That's right, sucker. We bet that title had you thinking this was going to be an award for outstanding plagiarism in film music. It isn't! In today's horrific climate, good television music is usually anything that doesn't damage a show. Most of McNeely's work on *Dark Angel* is well-spotted and restrained. A lot acts as source, but the dra-

matic underscore is above average and at times actually enhances the show. Also, if McNeely isn't farming this off to ghostwriters, then he's taken a bold new interest in "futurized" hip-hop. Don't turn on *Dark Angel* expecting to be wowed. This is an award for excellence in television music—a near contradiction in terms. We think we missed an episode of *Dark Angel* because we were on a plane.

The Ronald Reagan Award

Goes to...John Williams. On page 34 of this year's *Hollywood Reporter* Film and TV Music special issue, Williams says about *The Patriot*: "I'm a great fan of Mel Gibson, although I had not done a Gibson film before." Mel Gibson's starring role in *The River* must have made a great impression on Williams.

Best Jeff Bond Quote

"I'll kiss any man in this room—and I'm not just saying that because I'm drunk."

The "Turn Off Your F-ing Ringer, Old Man" Award

Goes to...Jerry Goldsmith, whose phone or fax consistently buzzes in the background of his commentary track on the *Hollow Man* DVD. For those of you who missed this DVD, Jerry's commentary is worth hearing. He mumbles a lot and says "fucking" once, but more important, he mentions the pervasive "6/8 5/8" pattern, validating every time we bothered to point out such musical specifics in our reviews (see *Hollow Man* review—Vol. 5, No. 7, page 34).

Worst Score of the Year

We, like Jeff Bond, refuse to indulge in the shameless and degrading practice of labeling "worst" scores in any given year.

Worst Score of All Time

Magnolia earns a tie with several other scores written for modern cinema. We still feel a dull pain in our stomachs whenever we think of the mechanical, *Schindler's List*-factory-like music that droned on for about an hour of *Magnolia*'s running time. The rest of the score was less offensive only by comparison. Never in our lives have we seen such a bold and witless attempt at pacifying a boring film with such dry and repetitive drivel. That "Save Me" song is so effective that it makes us want to stick burning needles in our eyes. Are you cursing our stupidity because *Magnolia* is from 1999 and not 2000? We know that, but we had to cut this category last year because we were thinking about interviewing Jon Brion.

FSM

Best "Before and After" Puzzle That You'll Never See on WHEEL OF FORTUNE

JAMES NEWTON HOWARD SHORE

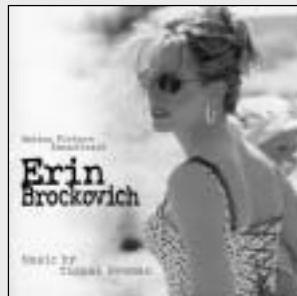
What's Right with Film Scores Today

Jason Comerford praises films scores that go out on a limb

I have this theory about film scores these days: I think everyone's sick of them. By "film score" I'm referring to the tried-and-true big-orchestra thing, something that has tried valiantly to stay alive for far longer than it really should have. Filmmakers in general are trying vainly to recapture the adrenaline rush that such scores used to create in the film-going public; now even the best imitations of that idiom are gasping for a breath of fresh air.

For example: Some of the best films last year had almost no score (*Croupier*, *Almost Famous*) or ethereal, stay-outta-the-way music that seemed

recordings with a dreamy ambient-techno score by Air. Basil Poledouris teamed up with his daughter Zoë and contributed a wildly eclectic heap of music for John Waters' industry send-up *Cecil B. Demented*; the album alone is indescribably psychotic. Carter Burwell's "score" to the ill-advised *Book of Shadows: Blair Witch 2* was, for the most part, electronic sound effects. Indeed, electronica was the name of the game last year; scores ranging from *Get Carter* to *X-Men* to *Boiler Room* were heavily dependent on techno/electronica elements. During the summer, I was watching old '70s car-



like an afterthought (*Traffic*, *Wonder Boys*). Nick Glennie-Smith and John Powell's score for *Chicken Run* was more of a pastiche of old scores than it was an original work unto itself; it was a reference point for how great these things used to be. Howard Shore's score for *The Cell* seemed to be trying awfully hard to transcend itself, but as good as that score was, it was attached to a film that went nowhere fast.

Have the Pictures Gotten Smaller?

Films have suffered in recent years because, quite simply, the pure force of narrative storytelling has been lost. (And with the hysteria of the actor/writer strike looming of late, things are likely to get worse before they get better.) Films used to be about storytelling; now they're marketing tools, excuses for visual wizardry, empty exercises in star and director egos. Even so, there was a huge list of remarkable films to choose from as recently as 1999: *Being John Malkovich*, *The Straight Story*, *Fight Club*, *Election*, *The Talented Mr. Ripley*, *The Matrix*, *American Beauty*, *Boys Don't Cry*, *Three Kings*, *Eyes Wide Shut*, *The Iron Giant*, *The Sixth Sense*. (Hell, even the *South Park* movie was a blast.) The best offerings of 2000, however, pale in comparison; there's so much awfulness surrounding them that they can't help but look good. Scores have suffered because the films themselves have suffered. In response, composers and filmmakers seem to be trying to disguise the fact that films even have scores. If 2000 provided any trend in film music at all, it was of scores trying hard to mutate into something different.

Indeed, genre bending and experimentation seemed to be the name of the game last year, and while many scores left little in the way of a lasting impression, there were enough interesting blendings of styles and forms to keep film scoring on its toes. Sofia Coppola's '70s-nostalgia piece *The Virgin Suicides* mixed the expected handful of era

toons with Lukas (don't ask), and as I listened to the jazz/funk-influenced scores for those shows it occurred to me that in 20 or 30 years, techno elements in film scores will most likely be just as dated and archaic. So as fun as something like *Charlie's Angels* is, with Ed Shearmur's rhythmic score, I doubt very seriously that time will be kind to the likes of them.

Even the more "traditional" scores of 2000 seemed to be following a more experimental path. Hans Zimmer's score to Ridley Scott's *Gladiator* was, at many points, a wonderful surprise. Zimmer largely ignored the film's histrionics and wisely focused on the emotional backbone of the story (created by the force of Russell Crowe's lead performance); as a marriage of cinematic imagery and orchestral music, it was hard to beat. Zimmer occasionally dipped into his generic action style but largely kept his music reined-in and focused on the drama, using solo vocals from Lisa Gerrard in beautifully simple fashion. James Newton Howard's score to *Unbreakable* was, to my ears, much better than his work for M. Night Shyamalan's earlier film, *The Sixth Sense*. Where *The Sixth Sense* seemed to be predictable and heavy-handed in its approach to the film's drama, *Unbreakable* took a more interesting, highly textural approach to the story. Howard just stayed out of the way, but he did fascinating work with texture and ambience; it was music that, for once, walked a dramatic tightrope without losing its balance. And Howard Shore's score to *The Cell*, aside from being another "serial killer score," was yet another step up in Shore's impressive body of work. A dizzying, complex and highly experimental piece of music, Shore's score blended a handful of Eastern and Western compositional styles into a sound that was at once disturbing and fascinating. But ultimately it was much ado about very little, seeing as the film itself made barely a blip on the box-office radar.

Indeed, many A-list composers were doomed by

scoring films that went nowhere. Thomas Newman went 1-for-2 with "prestige" projects; *Erin Brockovich* was an interesting score in his ambient-experimental vein, but *Pay It Forward* was scuttled by the film's heavy-handedness. Alan Silvestri also went 1-for-2; his Herrmann imitation for *What Lies Beneath* lacked an emotional and subtextual backbone, but his sparse score for *Cast Away* was a great example of how good spotting can improve a film. James Newton Howard's score to *Dinosaur* had moments of wonder and exhilaration ("The Egg Travels" was one of the best full-speed-ahead cues written for films last year), but ultimately it was run into the ground by the film's insipid dialogue and anachronistic African percussion and choral effects; as for Howard's *Vertical Limit*, the less said the better. Elia Cmiral did his best, but *Battlefield*

Thanks for Listening

It's rare to read anything in the mainstream press about soundtracks, so when something does appear, we can't help but notice. Unfortunately, it does seem easier to criticize than to praise (or is it just our imagination?) Here are a few choice comments from film critics about scores in 2000.
—compiled by J.S.

Supernova David Williams

"...befouled by an obtrusive, fillings-tingling score."
—Doug Brod, *Entertainment Weekly*, 2/4

Mission to Mars Ennio Morricone

"I never thought I would be immune to an Ennio Morricone score, but his reflex ruefulness is all wrong for interplanetary travel; we want to be blasted forward, not set adrift in the past."
—Anthony Lane, *The New Yorker*, 3/20

Hamlet Carter Burwell

"...menacing neo-electronic music floats over the flat surfaces and bland handsomeness of the high-rise apartments and office."
—David Denby, *The New Yorker*, 5/15

Mission: Impossible 2

Hans Zimmer

"Not even the title tune pulled through; the Lalo Schifrin original, the punchiest riff since *The Magnificent Seven*, has been hard-rocked out of all recognition."
—Anthony Lane, *The New Yorker*, 6/5

The Kid Marc Shaiman

"...the child will still grow into the nasty forty-year-old Duritz (Bruce Willis)—but Marc Shaiman's corny music tries to raise a lump in our throats..."
—David Denby, *The New Yorker*, 7/17

What Lies Beneath Alan Silvestri

"The cinematography is beautiful...but the music...tears into your emotions with the violence of a rusty blade wielded by a maniac."
—David Denby, *The New Yorker*, 9/7

Unbreakable James Newton Howard

"As in *The Sixth Sense*, Howard's rudely overcued score is a ubiquitous irritant."
—Dennis Lim, *The Village Voice*, 11/22

Earth was DOA. Michael Kamen's score to *X-Men* was a rough draft of what could have been a great score, but it was severely compromised by the film's brutally shortened post-production schedule and the last-minute tinkering of the film's producers. Even John Williams came up short; *The Patriot* was well composed enough, but it was so limited by the film's ridiculous two-dimensionality that it had no choice but to hammer on the most obvious musical and emotional points. James Horner scored *The*

Perfect Storm and *How the Grinch Stole Christmas*; all in all, he did about all he could have, but he should have known better.

It's perhaps not surprising that two of the best scores I heard this year weren't written for big-budget Hollywood films. Christopher Gordon's stirring music for the cable miniseries *On the Beach* was probably the nicest surprise I had from a soundtrack all year; a somber and moving work, it was remarkably restrained, but that restraint added

all the more impact. Ditto for Lee Holdridge's haunting score to the theatrical documentary *Into the Arms of Strangers*; Holdridge skillfully managed to avoid the inevitable scepter of *Schindler's List* and instead wrote a score that is a model of tasteful simplicity. One has to wonder, then...is the theatrical film score losing steam? Given the past year's worth of film music, there doesn't seem to be much evidence to contradict that theory. **FSM**

Write Jason at: Jcomerford79@juno.com

Dig Those Buried Treasures

Doug Adams salutes last year's worthwhile bits and pieces.



Best Soloist: Yo-Yo Ma, Cello, in *Crouching Tiger, Hidden Dragon*

Ma's performance has been described as the East-meets-West quotient of Ang Lee's martial arts epic, but I saw it more as Old East meets New East. Tan Dun's score injects the still, internalized nature of older Asian music into the more florid emotionality of the 20th century. Conversely, Ma's playing absolutely aches with emotional resolve, but it's capped, reined in. His crisp, tight interpretation of the writing manages to cut to the bone, expressively, without resorting to gushy histrionics.

Runners Up: Mark O'Connor, Violin.

The Patriot

Not Williams' most personal score, but fiddle genius Mark O'Connor perfectly captures the dusty rasps of Americana woven into the score's finery.

The Guy Who Whistles in *Chicken Run*

I wish I could whistle like that.

Best Use of Non-Traditional Orchestral Instrument: The Kazoos in *Chicken Run*

So maybe it is a goof, but Powell and Gregson-Williams manage to provide everyone's favorite clay fowl with the best British kazoo tune Ralph Vaughan Williams never wrote. It's a stiff-upper-lipped British march squeaked out in all the kazoo's buzzy glory, impervious to its own self-important futility—silly and fun, but somehow perfectly

fitting for the film's tone. A special nod to whoever decided to include footage of the recording session on the DVD, thus reminding us that kazoos are best performed by singers, not instrumentalists.

Runners Up: The Organ in *Mission to Mars*

Say what you will about the film (and believe me, it's got it coming), it at least opened up wide empty spaces for Morricone's music. The composer's eerily open-ended organ lines convey a cold sense of immobile dread, providing one of *Mission*'s languid set pieces with the film's only moment of clear-headed aestheticism.

...The Electric Guitar in *The Perfect Storm*

Our invaluable Jeff Bond hated this aspect of the score, but I was impressed that Horner began by using the instrument in a sound-design-inspired splash of white noise. It was a nice way to introduce an all-too-clichéd instrument.

Vanguard Award: *Hollow Man*

The best thing about this score is that it sounds like a collection of great Jerry Goldsmith action and suspense cues. While this may seem like faint praise, can someone tell me what a Randy Edelman action cue sounds like? How about a David Newman suspense cue? Not to take anything away from these composers, but Goldsmith not only has his own sound and a personalized sense of drama, he's pioneered lexicon after lexicon in film music. The man is a style—so much so that when other composers do a Goldsmith action cue, we immediately know. *Hollow Man* is a fine score, but more important, it's a reminder that Jerry Goldsmith writes the best Jerry Goldsmith scores around.

Best Heroic Score: *Unbreakable*

Aaron Copland's famous *Fanfare for the Common Man* was written to honor those who had done their patriotic duty serving their country but who never achieved any out-

standing notoriety. Yet to me, this piece has always evoked a super heroic sense of righteousness and glory—hardly the stuff of the blue-collar hero. (Maybe it was Copland's expansion of the piece in his Third Symphony that did it.) However, James Newton Howard's *Unbreakable* captures what Copland went beyond. With its low-voiced open brass chords, its slow-moving sense of harmony, its blocky rhythms, and its occasional street grooves, here at last is music for a reluctant, common hero.

Best Isolated Score on DVD: *se7en* Howard Shore

While the film music community at large very well may remember 2000 as a less-than-satisfying year, Howard Shore fans should remember this as a remarkable time. No fewer than six films were graced with his music this year. His bombastically adventurous score to *The Cell* proved to be one of the intelligent highlights of the summer. And to top it all off, he's been named to score the upcoming *Lord of the Rings* trilogy. But it was the DVD version of *se7en* that showcased some of his best work from the 1990s. This is a mercilessly twisted score seeping with unease—so it's not exactly Kenny G. But between the cues, Shore walks us through the murky string chords and industrial sounds in the most insightful composer commentary available on the medium. *The Cell* DVD also features Shore commentary, and while I haven't heard this yet, let's hope it's the beginning of a trend.

Most Overrated Score: *Gladiator*

I'm convinced that people who have not seen this film, yet know a handful of Hans Zimmer action scores, could still sing along with the *Gladiator* soundtrack on first listen. Like Goldsmith, Zimmer has created a lexicon and a style, but he's cheated his way into it by playing patron to his own imitators. Zimmer is best when he gets out of his "Big Drums and Power Horns" rut and really writes something different, à la *The Thin Red Line*, *The Fan* or *As Good as It Gets*. Heck, even Zimmer's theme to *The Critic* shows more imagination than this retread. I liked the mysterioso moments in the score, but the rest sounded too much like orchestrated piano sketches. Remember when Alex North put counterpoint behind swords and sandals?

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A Guide to Jerry Goldsmith's Complete Score and Commentary on DVD

By Jeff Bond

While Jerry Goldsmith's *Hollow Man* score is well-represented on the Varèse soundtrack CD, the DVD provides three additional features. One is obviously the tracks that are not on the album—20 cues (some combined into longer passages) totaling around 25 minutes of unreleased music. The second is Goldsmith's often cue-specific and occasionally hilarious commentary. The third might not be so obvious to casual listeners of the album, but *Hollow Man* is an educational example of the sort of last-minute tinkering that goes into creating a movie score. Much like his 1979 *Alien* soundtrack album,

hail the hollow man

the Varèse *Hollow Man* CD represents Goldsmith's first pass at the score, before the movie was tested and edited for final release. In the process several sequences were changed or deleted wholesale, and the album versions constitute the original approaches to these sequences. Additionally, there is a lot of finessing noticeable even on lengthy cues that are substantially represented on the album—what we hear in the isolated track is essentially an alternate version of the score. So for those who still haven't bought a DVD player, here's a guide to what you're missing. The numbers to the right of the cue titles indicate the length of the cue and (in brackets) the point on the DVD at which the cues occur (i.e., the title cue "The Hollow Man" begins playing 20 seconds into the DVD and ends 2:44 in). Note that the cue durations indicated in the first number may vary slightly since they are based on the cue sheets and may have been truncated in the final sound editing phase—I have tried to note when these trims noticeably effect the length of the final cue.

The Hollow Man 2:20 [0:20 - 2:44]; heard on album

Goldsmith's creepy opening music for electronics, harp and strings accompanies one of the few interesting title sequences seen in recent years, with translucent letters floating like corpuscles in a transparent fluid environment, rearranging themselves to form the names of the

cast and crew. As Goldsmith points out, the subdued main theme sketches out the character of Sebastian, not so much as an invisible man but as one who's made a deal with the devil and is destined for damnation. Segues directly into:

The Rat 0:36 [2:45 - 3:19]; heard on album

A brief moment of tension and mystery introduced with a flute taking the main theme before an awful bout of violence as an innocent lab rat is picked up and devoured on-screen by an invisible primate.

COMMENTARY: Goldsmith explains that the music preceding the rat's death is a variation of the main theme—and in a magical moment he describes the actual rat-eating sting as "What-the-fuck-is-going-on?" music.

Lady in the Window 0:39 [3:44 - 4:22]; not on album

Goldsmith gestures back at the title theme for Sebastian, which as he notes, is mostly associated with the character's sexual side. Here he stares longingly at an attractive brunette undressing in an apartment across from him.

COMMENTARY: Goldsmith describes the main theme as one of tragedy and imminent doom and notes its subtlety, explaining that it's not necessary to hit the audience over the head with thriller music simply because the film is a thriller, and that he is a proponent of this more low-key approach.

hollow man

Goldsmith seemed to turn this corner on 1982's *Psycho II*, which featured a theme that (for the time) was shockingly lyrical and reflective, in diametric opposition to both Herrmann's chopping original *Psycho* title music and Goldsmith's own title cues to thrillers like *The Satan Bug* or *Capricorn One*. Since then, however, Goldsmith's low-key approach has become its own trademark on thrillers like *Basic Instinct*, *The River Wild*, *Malice* and *The Haunting*.

I'm a Genius 0:35 [4:45 - 5:20]; not on album

A brief moment of orchestral wonder as Bacon's character solves a key problem in his quest for invisibility (he "cracks reversion" in the film's technobabble). Goldsmith introduces the synth motif for the later lab scenes over warm strings and woodwinds here.

COMMENTARY: Goldsmith talks about Verhoeven as an intellectual who makes work more interesting by finding a subtext to all of the films he makes. He discusses meeting Verhoeven on *Total Recall*, says he admired Verhoeven's Dutch films like *Soldier of Orange* and *Spetters*, and describes *Robocop* as "a real hoot." He also notes how Verhoeven always finds a hidden, subversive humor in the comic-book-type stories he does and provides a brief history of his working relationship with Verhoeven on *Total Recall* and *Basic Instinct*—including his initial difficulties on the latter. Goldsmith notes he was hired on

Hollow Man before it was cast, a year and a half before the movie was made.

Chasing Isabelle

1:57 [9:40 - 11:38]; not on album

Goldsmith hints at a *Dies Irae* motif as Josh Brolin's character, Matthew, prepares to feed invisible gorilla Isabelle. As the ape breaks out of its cage, a characteristic piece of staccato chase music for pizzicato strings, piano, xylophone and woodwinds plays out, similar in feel to the later album cue "False Image."

COMMENTARY: Goldsmith explains that he wanted to play this moment as "the lightest cue in the picture." He says he doesn't write cues chronologically but tries to find the easiest moments first. According to Goldsmith, he was most worried about scoring the film's three transformation sequences because they were so similar, but this allowed him to create a solid musical structure for these cues that made them the most satisfying parts of the score for him.

Isabelle Comes Back

6:04 [12:54 - 18:48]; plays the same as album version

COMMENTARY: "Paul was so moved when he

describes the cue as "unromantic romantic music" and notes how after initially scoring the transition to the D.C. shot with a standard snare-drum effect, he elected to continue the pulsing, hesitant motif from the earlier scene in the lab and play it right through the transition. "You don't have to go bang with the music just because you're changing the scene," Goldsmith says, adding, "It's Washington—what am I going to do, play 'Hail to the Chief'?" Goldsmith talks about how his first ideas are often the best ones. For the "This Is Science" cue the composer talks about how he stopped playing Sebastian's pain in the transformation sequence and made it more triumphant, explaining that this was the price Sebastian had to pay for success. Goldsmith also discusses how he and Verhoeven add touches to their collaborations that might only be understood by a few people but make the work worthwhile for him. According to Goldsmith, if he can find two minutes in a movie of this kind that are aesthetically inspiring, then it's worth it. "If we did this work just for the money we'd soon burn out. We've elected to do most of our creativity in this medium, and that's what we are, we're artists."

musical structure in his classes, explaining that the knowledge of how to break down musical components is vital to being able to create effective transitions that are still musically part of the work.

Not Here

0:44 [35:40 - 36:24]; not on album

A high-pitched, solo flute plays Sebastian's theme as he wakes up and removes the sensors attached to his face; a ghostly electronic take on the theme underscores Sebastian checking himself out in the mirror.

COMMENTARY: Goldsmith talks about working in live TV and the opportunity to learn through experience. He notes how often he uses Sebastian's theme, employing it "whenever [Sebastian] got in the erotic mode. The theme worked well for that."

In fact, while the Varèse album features only a couple of statements of the theme after the main titles, the full score reveals quite a lot of use for the melody and far more of a psychological element to the score than one might glean from just hearing the album.

Not Here 2

0:21 [37:12 - 37:33]; not on album

A very brief bit of impressionistic flute writ-



came over to the house and heard that—he was really touched. It became kind of a spiritual kind of thing, yet there was a sense of the tedium of all the testing, the drudgery of it. This pizzicato two-bar motif in 6/8 and 5/8 became the basis for a lot of the action material," Goldsmith says, noting that the motif was later able to take on noble, heroic or spiritual qualities.

Linda and Sebastian

2:57 [20:01 - 22:50]; same as album version

Keyboard, piano, flute and strings underscore a discussion outside a restaurant between Sebastian and Linda. Goldsmith builds a warm string treatment for their essentially dead relationship as Sebastian flirts with Linda before she lightly rebuffs him. The cue then switches to the pulsing lab music for Sebastian's return to the underground installation, and Goldsmith continues the pulsing motif for a wide helicopter shot of Washington, D.C.

COMMENTARY: Goldsmith explains he played the piano on this cue because he had to change it from electronics at Verhoeven's behest. He

This Is Science

6:17 [28:50 - 35:16]; slight change from album version

Slight differences in tempo and intonation mark this cue—compared to the album version there is a heavier presence of trombones in the rhythmic material. There are notable differences in the string writing between 32:20 and 32:35 on the DVD. The brilliant section for French horns as the invisibility effect kicks into high gear is similar to the quasi-religious sense-of-wonder writing Goldsmith brought to the hallucinatory "The Mutant" cue in *Total Recall*.

COMMENTARY: Goldsmith explains that he was asked to emphasize the lower range of the orchestra after his first demonstration of "This Is Science" and how a degree of skill, practice and experience is required to make the subtle changes required in fine-tuning his music.

I Liked It

0:08 [35:08 - 35:16]; not on album

A subtle but diabolical little woodwind tag for the previous cue.

COMMENTARY: Goldsmith talks about teaching film composition and how he tries to emphasize

ing cut off by a plunk of low pizzicato as the lab team members check out Sebastian on their infrared goggles.

The Buttons

1:43 [38:32 - 40:14]; not on album

Sebastian's theme plays on piano while gliding, slurring strings and electronics as the invisible man undresses sleeping lab technician Sarah.

The Buttons 2

0:30 [40:23 - 40:53]; not on album

As Sarah awakens, a darker, heavier element of the score emerges with the entrance of low, brooding woodwinds and strings.

COMMENTARY: Goldsmith explains that at this point Sebastian hasn't been doomed yet, and he's enjoying himself. So while there is a suspense element, the score hasn't reached its darkest levels.

Coffee Break

0:41 [41:13 - 42:01]; not on album

As Sarah questions Sebastian, Goldsmith reprises effects from the previous cue, using the same approach to give voice to Sarah's suspicions about Sebastian.

COMMENTARY: "The hollow man's a sexual pervert gone invisible," Goldsmith says, noting that

he and Verhoeven had discussions about what they would do if they were invisible.

Never There

2:07 [43:36 - 45:42]; not on album

Goldsmith's brooding woodwinds return again for a transition to Elisabeth Shue's character, Linda, working alone, to the tune of a comparatively bright, busy piano ostinato. Shimmering electronics underscore Sebastian's toying with Linda by moving around her can of Coke. Sebastian's theme emerges as the invisible man massages Linda's neck and hair, at one point asking her "What does *this* feel like? (apparently he wasn't just using his hands here), and is joined by full strings and more low woodwinds before the cue segues into:

Not Right

2:42 [45:42 - 48:25]; heard on album
The most rhythmically frenetic and anguished of the three "transformation"

In the Mirror

0:24 [52:24 - 52:48]; not on album
This is a brief but menacing cue for pulsing strings that uses the three-note motif for Sebastian's dark side that drives much of the later action material in the score; Sebastian is pacing and agitated, and a cooler version of his theme for electronics plays as he stares at himself in the mirror.

COMMENTARY: Goldsmith looks ahead to the upcoming rape sequence: "The rape became a questionable thing—Paul likes to push the envelope. [Sebastian] was around the bend, but he hadn't turned homicidal. The rape was completely recut after I scored it the first time, so a lot of what you see is the result of two scoring sessions, with new stuff cut back into the old stuff. I think it's better this way. Seeing it all in context I realize how much I did use his theme."

Why Not

0:56 [56:03 - 57:00]; not on album
Goldsmith's music for piano and strings, first heard at the very beginning of the film,

sets down to piano and pizzicato strings (in a somewhat awkward musical edit) as Verhoeven cuts to a shot of Linda driving in search of Sebastian. A characteristically "hollow" groaning synth effect enters for the first time along with brass textures for Linda's discovery of Sebastian's empty latex mask; and busy plucked strings and an echoing pulse for woodwinds and horns underscores her urgent call to the lab to see if Sebastian has returned. As Linda exits and Sebastian returns to his apartment his theme reprises while he splashes water on his invisible face.

COMMENTARY: At this point Goldsmith takes a clearly resigned view to the rest of the score: "This is really the beginning of the end—this is a long, long series of action cues that got more and more intense," he explains. "I got the feeling that Elisabeth was the strong one, the one taking over. They know the guy's nuts and they've got to bring him down. The scene where Josh Brolin and Sebastian have this confrontation, it was really a



cues; there are some audible modifications to the string parts near the end of the piece compared to the album version.

COMMENTARY: "This is the one very emotional moment he wanted," Goldsmith says of the changes to the previous cue, noting that by now the audience is subconsciously familiar with what the Sebastian theme is and they accept the familiarity.

What Went Wrong

1:40 [49:02 - 50:42]; heard on album

A pulsating electronic figure accompanies Sebastian's theme as the crew pours a latex mask over his face; a sly rhythmic progression for cellos rounds out the cue.

COMMENTARY: Goldsmith says "[Sebastian's] fate has been sealed for a while. Seeing it now, getting the tempo of the music is so important, how phrases of music caught the cuts—sometimes that's a happy accident with a film that's so well edited that the phrases seem to fit." According to Goldsmith, Sebastian's theme is played "in a business-like way, with a certain lightness at the end—the dire consequences weren't really there yet." Goldsmith notes that he had to redo this brief cue. "I'd played it much more tragically because he was now doomed, and I played the first part more lyrically and intense, and Paul felt it should be more anguished."

returns with a burst of low electronics as Sebastian makes the decision to invade his neighbor's apartment.

COMMENTARY: Goldsmith points out the return of the earlier music for Sebastian's neighbor: "It's good construction because it goes back to the beginning when he first saw the girl and now he's going to act on it."

I Can't See Him

0:16 [57:26 - 57:41]; not on album
A very brief, building sting of strings and electronics as the neighbor opens her door and sees no one outside it.

I Can't See Him (Repeat)

1:01 [57:48 - 58:48]; not on album

Building low string rhythms (and a subjective camera) alert the audience to the presence of the invisible intruder, and Goldsmith adds a fluttering, uncertain quality to his strings and whispering synthesizer effects.

COMMENTARY: "Rape is such a violent act that to me the next step is not that far away as far as I'm concerned. So I treated it that way."

I Can't See Him 2

1:58 [59:00 - 1:00:57]; not on album

A harsh rhythmic treatment for full orchestra underscoring the beginning of the rape ratch-

game of cat and mouse with Sebastian taunting Brolin that he wasn't anything like Sebastian, that he didn't have the brains or the power. I tried to have this underlying tension in the pizzicato, the cellos and basses, which was Sebastian taunting him and this intense line in the strings that was Brolin fighting back. Musically that was the most interesting part."

The "deleted" scenes include the original rape sequence, which includes one quick shot of Sebastian's neighbor actually being raped by him and a shot of the aftermath of the act with the woman on her bed sobbing. The music heard is a mix of previously heard and unused material, but Verhoeven's commentary runs over the cue.

I Liked It

0:50 [1:03:37 - 1:04:28]; not on album

A creepy scene in which Sebastian obliquely discusses the rape with one of the unknowing lab techs. Floating electronic rhythms and a low, fluttering electronic effect underscore Sebastian catching a fly in his hands, with the Sebastian theme emerging for the final close-up on his unseen face.

I Liked It 2

0:38 [1:04:38 - 1:05:17]; not on album

Goldsmith goes straight back to *Basic Instinct*

territory with harp and electronics as Linda appears to be stripped by Sebastian in her sleep—but it's only a dream.

Not Yet 0:42 [1:05:34 - 1:06:17]; not on album

The plucked “lab” motif returns as the team discusses the progress of attempts to render Sebastian visible again in a conference room. Goldsmith builds the silky, hopeful lab string textures before a stabbing, low electronic tone underscores the failure of the experiment.

COMMENTARY: Goldsmith discusses the combination of sound effects with music as something that can either work for or against the composer. For the next scene, which involves a rock being thrown through Linda's window, “I got the music out very quietly and early so there was silence for the broken window,” the composer says. “Silence is part of the music itself.”

Broken Window 3

0:24 [1:07:31 - 1:10:57]; alternate version heard on album

As Sebastian menaces Linda, the “evil Sebastian” motif emerges as on the album track, but there's an additional woodwind line as well as commentary from high strings not heard on the album version. After Sebastian figures out the old “videotape switch” routine, the string and piano rhythms of the album cue return, continuing through a scene of a homeless man briefly toyed with by Sebastian in an alley. The heaviest statement yet of the “evil Sebastian” motif plays as Sebastian spies on Linda and Matthew in bed. Segues into:

He's Here (alternate of False Image)

3:10 [1:11:03 - 1:14:12]; alternate version

Electronics and low brass play as Linda calls the lab looking for Sebastian. High-pitched, suspenseful strings and a thumping rhythm lead in to Sebastian's brutal killing of a barking lab dog. The score then explodes into violent rhythmic action music, following up on the dog killing by continuing an angry string line and staccato counter-rhythms as Linda returns to the lab. The jagged flute rhythm from the album cue “False Image” enters along with low-end piano riffs as the team discusses Sebastian. The hollow, groaning synth texture returns as the action moves to the house of the team overseer, Dr. Kramer, anticipating Sebastian's later attack on him.

COMMENTARY: Goldsmith discusses adding music between the window scene and the dog attack; the “deleted scenes” features the original sequence underscored by the album cue “False Image.”

Hi Boss 2 0:10 [1:14:43 - 1:17:11]; heard on album

The spooky “hollow” synth chords precede Goldsmith's harsh scoring of the pool drowning of Kramer, which plays exactly as it does on the album.

No Code 3 0:54 [1:17:28 - 1:21:24]; not on album

The hollow synth groans return, and a piano ostinato underscores the team's discovery that they are trapped within the underground lab by Sebastian, who has rewritten the access codes to the elevator. Pulsating electronics and a big, heavy statement for brass and strings sound as the team attempts to gain the codes from their central computer. The lab theme rings out in brassy heroic mode along with the beginnings of the pulsing action rhythms from the upcoming “Find Him,” as Linda and the others grab their weapons and move out to find Sebastian. A shrill burst of violence accompanies Sebastian's attack on dawdling lab tech Mary, followed by a continuation of the action rhythms and the return of Sebastian's theme as Linda speaks to the invisible man over the intercom. Hesitant strings and a strained take on the lab theme play as Linda realizes Mary is missing. A flood of mysterious impressionism is heard as the team finds Mary's body hidden in a storage locker.

COMMENTARY: Goldsmith again cottons to the commercialized nature of his nonetheless powerful action scoring: “Well there's nothing subtle about any of this,” he explains. “You do the perfunctory booms when there's a body or when somebody pops out. What I tried to do was get the feeling that they were going into action—the original lab theme turns into a heroic theme, and it's usually Elisabeth Shue that gets it.”

Find Him 1 1:11 [1:22:13 - 1:23:22]; heard on album

The search music for Sebastian launches with a burst of percussion as Linda determines to take Sebastian down. Impressionistic flute effects underscore Sebastian disappearing from a computer tracking screen. The following sections of this cue are broken up by brief rests between action.

Find Him 2 0:20 [1:23:33 - 1:23:52]; heard on album

The pulsing, hesitant pizzicato underscores team leader Matthew and Abbey's search for Sebastian, with a sharp crescendo leading to a false-alarm sighting.

Find Him 3

2:15 [1:24:05 - 1:26:20]; heard on album

Heavy brass and percussion and keening strings underscore Sebastian's killing of Chase and his pursuit of Matthew. Eerie, slurring string pulses—a recurring effect in this part of the score—first sound as Sebastian corners Matthew at the end of a corridor. Segues directly into:

Find Him

1:05 [1:26:20 - 1:27:25]; heard on album - alternate version

This is the “cat and mouse game” Goldsmith describes in the commentary after “I Can't See Him 2,” with pizzicato representing Sebastian's taunting of Matthew and strained, horrific strings representing the fear

and anguish of Matthew in his attempt to fight back. As the corridor door closes behind Matthew there is a slight change heard, followed by numerous differences from the album version—including heavy, building “stalking” rhythms for the POV approach of Sebastian, and a percussion-only section for the end of the cue rather than the repeated statements of the “evil Sebastian” motif that Goldsmith employed on the album version.

Bloody Floor

3:10 [1:27:27 - 1:30:37]; heard on album

Goldsmith introduces a quacking, diabolical line for low brass as a trapped Sarah splatters bags of blood on the floor so that she can track Sebastian's footprints. After a brief pause, the violent action for the hollow man's attack explodes as Sarah and Sebastian struggle for control of a tranquilizer gun. A pair of heavy brass stings play as Sebastian first shoots Sarah and then breaks her neck, but Goldsmith scores Sebastian's subsequent toying with the body with a bittersweet reprise of the Sebastian theme, hinting at a twisted remorse as well as a touch of necrophilia. Goldsmith adds an intervening section before the throbbing, rhythmic material from the album cue returns. A final, bold statement and variation from strings sounds as Sebastian kills Chase with a crowbar and turns the same implement on Matthew before locking the wounded Matthew and Linda in a cold-storage room.

Linda Takes Action

6:36 [1:30:47 - 1:37:23]; heard on album

Goldsmith begins a kind of long, slow, anguished string elegy for Linda's attempts to stop Matthew's bleeding. This eventually fades down to near silence before the return of the pulsing lab music marks Linda's realization of an escape plan. As Verhoeven crosscuts between Sebastian rigging the lab to explode and Linda creating her own electromagnet *MacGuyver*-style, Goldsmith builds variations of the lab material into a heroic anthem, balancing it against the insistent, dark brass statements of the “evil Sebastian” motif. The lab melody makes a triumphant statement as Linda bursts free from the storage room, followed by a strong rhythmic line and fading statements of Sebastian's evil motif before Linda confronts the hollow man with a flame thrower. A powerful, knitting ostinato for strings accompanies the burning and seeming disintegration of Sebastian.

Wet Attack

1:08 [1:37:43 - 1:38:53]; not on album

Shrill strings sound as Sebastian approaches the unaware Linda from behind, and violent, chopping strings and heavy brass accompany

(continued on page 48)

SCORE

REVIEWS OF
CURRENT
RELEASES
ON CD

RATINGS

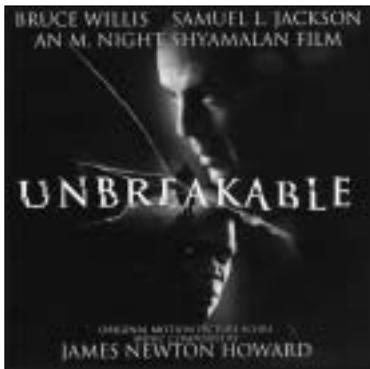
BEST	★★★★★
REALLY GOOD	★★★★
AVERAGE	★★★
WEAK	★★
WORST	★

Unbreakable ★★★★½

JAMES NEWTON HOWARD

Hollywood HR-62290-2 • 14 tracks - 45:31

James Newton Howard had difficult and sensitive choices to make in approaching *Unbreakable*—he naturally had to avoid giving away secrets, but he also had to write intelligent music that would hold up under repeated viewings...anything less for a composer of his talent would have been cheating. On a similar note, it's hard to talk about how good this music is without revealing elements of the film's story...in fact, it's impossible. I won't go out of my way to ruin the surprise, but if you still haven't seen *Unbreakable* and you really, really



want to, you shouldn't read this review.

At first listen, the *Unbreakable* album might come off as moody, unassuming writing that's repetitive to the point where more than one listen seems unnecessary. This is due to Howard's impressive ability to maintain a consistent tone, as well as his economic use of notes. It's scary to strip away all the bells and whistles from your music and let it stand naked—James Newton Howard has that confidence. Despite a wealth of thematic ideas, the score never seems overloaded with material, because of the organic and uncomplicated nature of the writing. And most important, Howard's many themes are as closely related as the two main

characters themselves.

Bruce Willis' David Dunn is not the easiest character to reinforce musically. Howard uses an Arvo Pärt-like repeating string descent (which opens the album) to represent Dunn's fear and questioning as he slowly discovers and comes to terms with his "gift." As more and more strings (through addition of forces, a rising string line and a slow crescendo) enter the mix, a hip-hop beat seeps in, adding to the drive and build of the piece. This combination of neo-church music and pop percussion helps to capture a timeless sense of impending revelation—leave "Visions" or "Unbreakable" on "repeat" in your CD player and start channel-surfing on your television...you'll be amazed at how this simple music can affect just about anything (Sportscenter is pushing it). It was vital to the film that Howard come up with a powerful but emotionally nonspecific theme like this one—it helps sustain the idea, perhaps better than any other element in the film, that there's an important mystery unfolding before our eyes. The theme also bears several variations: an octatonic version ("Blindsided") for added intensity and imminent danger; along with a happier, cathartic and more chordal treatment for Dunn's victory over "The Orange Man" (as David finally quenches his thirst for purpose).

Equally important to the story is the ascending, noble hero theme that first sounds at the close of "Visions" but is thoroughly explored in "Weightlifting." This theme represents the heroic and mythic side of David Dunn—it's used at innumerable key moments in the film (the weightlifting scene; as David tears off the car door; as the children rescue him from the pool). This isn't, however, just a "superhero" theme. It lends Dunn a warmth and humanity (as in an early scene—not included on the

album—where Dunn stands at the edge of the tunnel, watching the football practice). Howard even extends the theme to represent Dunn's love for his wife (Robin Wright) with a Dorian variation that finishes in a more intimate (and less epic) fashion ("The Wreck" and "Carrying Audrey"). (Side note: The hero theme has loose connections with Kamen's Sibelius-based *Dead Zone* theme, where Christopher Walken's Johnny Smith experiences the same kind of "visions" as Dunn. If this is indeed a case of temp track influence, Howard does an excellent job transferring the spirit of the theme without distracting us with plagiarism.)

Howard obviously gets a ton of mileage out of his David Dunn material. Still, at first listen, it appears that Samuel L. Jackson's character is treated with an entirely different pattern of musical ideas—no doubt cut from the same cloth, but melodically independent from Bruce Willis' protagonist. A closer look reveals that James Newton Howard paid utmost attention to the connections between the two men.

"Reflection of Elijah" accompanies an extended flashback sequence concerning Samuel L. Jackson's Elijah/Mr. Glass character. The cue opens by reiterating the first three notes of the "Visions" theme under Glass' repeating four-note octatonic motive (a perverted version of Dunn's hero theme). The more sensitive music that follows is revisited elsewhere across the album, first in "Hieroglyphics," where Elijah explains to David the importance of comics. It's here that Howard clarifies another connection between Elijah's and David's themes. The piano passage introduced at 1:35 of "Reflection of Elijah" is actually culled from Dunn's ascending mythic theme—it's a simple connection that could have been dismissed as coincidence...if not for

this combination of the two motives as in "Hieroglyphics."

"Reflection of Elijah" closes with Mr. Glass' main theme, first in lush strings and then in delicate piano. This motive is extremely similar to the one used to heighten David's fear of water (during the "School Nurse" story, and as David struggles in the pool after getting "Blindsided"). Howard makes it his business to quietly promote the fact that Elijah and Dunn are indeed on the same (musical) "curve."

This score's effectiveness reaches beyond Howard's skilled leitmotivic treatment and musical intertwining of David and Elijah. In order for the music to hold up past a first viewing there was a great deal more that needed to be covered. Just as David's character required careful scoring, Elijah had to be treated as a tragic but evil presence, without giving away his inevitable arch-villain-by-default status. Howard is adept at walking this line. For instance, the first time through the film, it seems as though the ominous strains of "Falling Down" are simply underscoring Mr. Glass' suspenseful pursuit of a gun-toting villain. In actuality, the dark and villainous music is also scoring Glass himself, as he maniacally and painstakingly pursues the man (and the dream to discover his own "place" in the world). If there's any doubt as to Howard's double intention here, this same material underscores Glass' final revelations at the film's conclusion. Howard further connects Elijah to evil when he hints at his theme just before Dunn puts a stranglehold on the sinister "Orange Man."

In some ways, Howard had to be more careful with Elijah than with David. David is experiencing the mystery *with* the audience—he doesn't know why he is "unbreakable." Elijah, on the other hand, has a much clearer picture of what's going on.

Howard also faced the idea of balancing the real world with the comic world (also tackled by other aspects of the film's production). It's not easy to write a superhero theme that's not overtly bombastic and that can, in its purest form, also represent love and humanity. James Newton Howard's approach is not unlike Danny Elfman's take on the semi-tragic, fantastical figures like *Batman Returns*' The Penguin or Edward Scissorhands—but Howard had to apply his music to "real" people in a "realer" world...this is no small task.

Most film music fans probably count themselves lucky if once in any year they get to watch a powerful scene that is perfectly matched and supported by loud and prominent underscore. It's an extremely rare film that has two such scenes, but *Unbreakable* fits the bill. Both of these sequences are fortunately included on the album ("Visions" and "The Wreck")—they're musically strong, of course, but they cannot be fully appreciated without seeing the movie. Howard pays utmost attention to the visuals throughout the film—it's interesting to compare the care he takes with an intelligent project (*Unbreakable*) to what happens when he's instructed to write loud helicopter music for an awful snow-bomb (*Vertical Limit*). Amazingly, the one instance where the music does stick out in *Unbreakable* occurs during the final 30 seconds of the film, where prominent passages from earlier on ("The Orange Man") are tracked in under the ending crawl. You can hear on the album what Howard intended for the scene—it's more of the superb understated music that's half of the reason this film works at all. Apparently director M. Night Shyamalan wanted something more bold and uplifting to close his superior comic book. (Few will ever realize that this retracking is part of the reason why many viewers find the film's ending strange, uncomfortable and abrupt.)

Unbreakable is as rewarding on an album as it is supporting the film—this despite significant

resequencing. "Visions," the opening track on the album, actually occurs toward the end of the film, during the climactic train station scene. The beginning of "Visions" is similar to the film's actual opening cue (track 6, "Unbreakable," on the album) but covers more territory. "Weightlifting" has been bumped up to track 3, perhaps to establish the hero theme before its variations in "Hieroglyphics." There are a few small tidbits that didn't find their way from the film to the album but the most important music is here, including the elegiac and brilliantly tasteful "The Wreck." The resequencing (presumably done for pacing purposes) takes away from the storytelling aspects of the music, but I don't have any problem skipping around as necessary. Besides, listening to the music out of order shouldn't cause you any permanent physical damage.

—Jonathan Z. Kaplan

Quills ★★★ 1/2

STEPHEN WARBECK

RCA Victor 09026-63737-2 • 11 tracks - 43:12

A few short years ago, Stephen Warbeck was a relatively unknown composer working in British television, most notably on the popular *Prime Suspect* series. Then came the unlikely call to score *Shakespeare in Love* (since this was a Miramax film it's surprising Rachel Portman didn't get the near-automatic nod for the romantic comedy). Warbeck had fashioned a small but effective score for director John Madden's previous film, *Her Majesty, Mrs. Brown*, and Madden's loyalty carried him through to *Shakespeare* and his first Oscar (even if it was received in the now defunct "Musical/Comedy Score" category). After significant troubles on *Mystery Men*, Warbeck has followed up by scoring the anticipated and controversial *Quills*. This score doesn't have the charm or thematic consistency of *Shakespeare*, but *Quills* does reveal a darker, deeper side of Warbeck's writing.

Warbeck's music for *Quills* (director Philip Kaufman's film version of the imprisonment of the Marquis de Sade in an insane asylum, with a bravura perform-



ance by Geoffrey Rush) has a slight personality disorder, which may work well in the film but is a bit jarring on the CD. The first cue, "The Marquis and the Scaffold," is indicative of the rest of the album: It starts as a suspense cue, ominous and sparse, and leads into a melodic passage for orchestra and chorus that is both beautiful and reminiscent of Warbeck's work on *Shakespeare*. The melodious section doesn't last long, however, as the cue shifts to and ends on a pseudo-Goldsmith *Alien* finale.

For lovers of melody, the most enjoyable cue will be "The Abbe and Madeline," which builds on the middle section of "The Marquis and the Scaffold" and is heartbreakingly beautiful. For those who prefer dissonant Goldenthal-like passages (it doesn't help that a lot of the prisoners in the film look like extras from *Alien*), the long and eerie "The Last Story" is tonally all over the map, incorporating what Warbeck calls "a variety of improvised or specially created instruments, as well as orchestra and choir." For fans of both of these styles, the album is sure to be more rewarding, even if the genres aren't particularly integrated into a whole. This is a challenging score for a challenging movie. If you're up to it, you'll hear a young composer being challenged as well.

—Cary Wong

The Contender/Deterrence

★★★

LARRY GROUPE

Citadel STC77132 • 36 tracks - 72:43

Composer Larry Groupé got a huge break this past fall when his collaborator, director Rod Lurie, teamed with DreamWorks to make *The Contender*, a large-scale political drama with a stellar cast that included Joan Allen, Gary Oldman and Jeff Bridges. While a political thriller might not seem like the most automatic opportunity for music, when you think about the ingredients at play (a mustache-twirling villain, the backdrop of iconic monuments that is Washington, D.C., big speeches about patriotism on the floor of the Senate) you realize that what Groupé had to work with must have had him salivating. His score is as noble and patriotic as you might think, with a strong melodic theme that gets a workout. There's a similarity to Williams' *Saving Private Ryan*, and with Groupé's slightly higher range of string writing, his score plays almost like a more feminine reflection of that work's musings on heroism, sacrifice and patriotism. And like Williams' score, Groupé's received a few brickbats from critics who thought it hit the viewer over the head with its rabble-rousing sentimentality. But if that's the case, it's clearly what the makers of the movie were after. On CD, the music makes for a satisfyingly dramatic listen.

Deterrence was Groupé's first work with director Lurie, a sort of miniaturized *Fail Safe* set at a Midwestern diner. *Deterrence* starts off as a bald-faced salute to Ron Goodwin's well-known score to the WWII adventure *Where Eagles Dare*, and then settles into an efficient suspense mode with hints of Jerry Goldsmith influence. Done for Lurie's low-budget film debut, the score is mostly electronic, which means that the subtler, atmospheric suspense cues work just fine, while bigger moments like the title theme are a little awkward as they strain to sound like a full orchestra. The match to *The Contender* is a stretch, not because of the subject matter

(continued on page 42)

NEW!

Conquest of the Planet of the Apes AND Battle for the Planet of the Apes

Complete your Apes collection! *Conquest for the Planet of the Apes* (1972) is the darkest film in the series, set in futuristic and fascist 1991 where humans have forced apes into slavery. Jazz musician and film composer Tom Scott updated the *Apes* sound with a harsh and more contemporary feel, writing a memorably rhythmic main title and aggressive brass licks for the climactic ape riots. This CD features his complete *Conquest* score as heard in the picture plus numerous cues which were dropped from the film and have never before been heard—including his original seven-minute finale—in a combination of stereo and mono.

Leonard Rosenman returned to the series for *Battle for the Planet of the Apes* (1973), reprising his atonal, challenging symphonic sound from the second film with new themes and motifs.

The main title is a long, powerful and uptempo marchand the score also includes numerous action cues, deranged acoustic and electronic effects, and—a rarity for the Apes series—moments of genuine melody and warmth. The complete score is presented here, in stereo. As a final bonus, the CD includes Lalo Schifrin's main title to the short-lived *Apes* TV show!

\$19.95



greatest achievement at 20th Century-Fox: a colorful, rollicking score capturing the spiritual renewal of the Renaissance, yet conjuring up the evil inherent in all tyrants. It's adventurous, spirited and darkly atmospheric, with a vintage Newman love theme. The score has been remixed to stereo, with several unused cues.

\$19.95



work, full of majestic Asian writing and pulsating action cues that capture the unsettling sound of conflict. The score bristles with unique instrumentation and overlapping rhythms so characteristic of Goldsmith's period at Fox in the '60s. The CD includes every note written for the film, plus military band & dance source music and a pair of unused variations on the main theme, all in stereo.

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Prince Valiant Franz Waxman's classic, influential adventure score!

A stirring adventure work in the tradition of *Star Wars* and *The Adventures of Robin Hood*. It features a dynamic set of themes and variations for the hero, princess, villain, mentor (sound familiar?) in a stirring symphonic setting. Our first Golden Age Classic includes the complete surviving score, newly remixed from the 20th Century-Fox archives in good stereophonic sound with bonus tracks.

\$19.95



Glorious Goldsmith Patton/The Flight of the Phoenix

Classic Goldsmith plus rare Frank DeVol together on one CD!

This score brilliantly defines General Patton, from the jaunty march to the trumpet triplets that conjure up the ghosts of an ancient, martial past. Unlike previous albums, this is the original film soundtrack. *The Flight of the Phoenix* (1965) is a superb adventure film about a cargo plane that crashes in the Sahara desert. DeVol's rousing, kinetic score melodically delineates the film's sharply drawn conflicts and the characters' struggle against the encroaching threat of the desert.

\$19.95



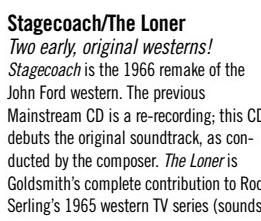
The Stripper/Nick Quarry
An early score PLUS a rare demo!
Jerry Goldsmith's longlasting, fruitful collaboration with director Franklin Schaffner began with *The Stripper* (1963), a heartfelt and melancholy score by the 33-year-old. Based on William Inge's *A Loss of Roses*, it follows a failed Hollywood showgirl (Joanne Woodward) as she returns to her home town and begins a tentative romance with a young man (Richard Beymer). A sensitive human drama about loneliness and love, this is a rare chance to hear Goldsmith tackle a '50s-styled genre. Rich with melody, as well as some jazz elements, the music retains his unique voice. It is presented here in stereo from the original session masters. As a special bonus, the CD includes *Nick Quarry*, an unaired 1968 demo film produced by 20th Century Fox based on the *Tony Rome* detective film. Goldsmith wrote 11 minutes of music in his *Our Man Flint* style which have never been heard—or for that matter, heard of! Presented in clean mono.

\$19.95



100 Rifles
Never before released OST!
100 Rifles (1969) is Jerry Goldsmith's most outrageous western score, featuring bellissimo brass, wild percussion and melodic Mexican nuggets. The CD features the score twice: in newly remixed stereo and in the mono mix originally made for the film. It's an audacious, rip-roaring hunk of Mexican adventure, never before available. You're gonna love it!

\$19.95



Stagecoach/The Loner
Two early, original westerns!
Stagecoach is the 1966 remake of the John Ford western. The previous Mainstream CD is a re-recording; this CD debuts the original soundtrack, as conducted by the composer. *The Loner* is Goldsmith's complete contribution to Rod Serling's 1965 western TV series (sounds



How to Marry a Millionaire NEW!

The first CinemaScope feature to be shot (and second to be released) was the 1953 comedy *How to Marry a Millionaire*, starring Marilyn Monroe, Lauren Bacall and Betty Grable as glamorous New York models in search of rich husbands.

Alfred Newman conducted the tuxedo-clad Fox orchestra on-screen in a 5:36 suite from his 1931 score to *Street Scene*—the quintessential New York movie tune. This prologue stands as a monument to Newman's stature at Fox and in Hollywood—and we have remixed and remastered Newman's recording of "Street Scene" from the original six-track magnetic film stems for the best possible sound ever.

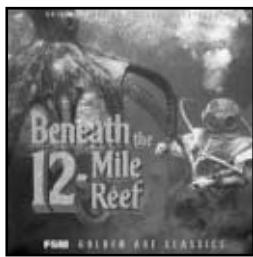
Most of *How to Marry a Millionaire's* scoring duties fell to Fox workhorse Cyril Mockridge, responsible for many of the most memorable renditions of Alfred Newman's themes. *Millionaire* was in many ways treated as an "instrumental musical" by Newman, Mockridge and the rest of the Fox staff, comprised of indelible



arrangements of pop standards of the day with connective tissue by Mockridge. This CD features the complete music recorded for the film in stereo including source music and unused cues. It's an irresistible, indelible representation of Hollywood's colorful glamour, and of the peerless playing by the Fox orchestra under Alfred Newman.

\$19.95

Golden Age Greats



Beneath the 12-Mile Reef

Bernard Herrmann's undersea spectacular!

A gorgeous, atmospheric evocation of the film's underwater photography, with nine harps (each playing a separate part) grounding the sublime Herrmann-esque sea-soundscapes—from gentle currents to rippling waves to crashing terror. With jaunty maritime melodies, heartfelt string writing (a la *The Ghost and Mrs. Muir*), crashing action music and the proto-minimalist traveling patterns of "The Marker"—all culminating in the primal aggression of "The Octopus." Now, get the complete chronological score, in stereo, as conducted by Herrmann for the film. Please note that the master tapes have sustained some deterioration and that there is minor "wow" present; we trust that aficionados will appreciate having the music in the best condition possible—in stereo!

\$19.95



From the Terrace

Elmer Bernstein's grand soap opera!

This drama of romance and one man's struggle between society's expectations and his own conscience demanded a sensitive, emotional touch. Bernstein's score speaks to the emotions of Alfred Eaton (Paul Newman), opening boldly with a soaring and deeply passionate love theme. The score's complexity is enriched by a strained waltz theme for Eaton's misguided marriage to Mary St. John (Joanne Woodward). The score is varied and rich, marking a middle ground between the lush soap-operatics of the Golden Age and the leaner, modernistic style of the '60s. For the first time ever on CD—70+ minutes—IN STEREO! \$19.95



Leave Her to Heaven

Alfred Newman's tribute to the theater world

and sympathetic underscoring of the Academy Award-winning film's sharp-tongued women; *Leave Her to Heaven* is his brief but potent score to the Gene Tierney-starring noir tale of love and murderous obsession. It's terrific! \$19.95

Prince of Foxes

The "lost" Newman adventure score!

This 1949 Tyrone Power/Orson Welles costume epic is arguably Newman's



greatest achievement at 20th Century-

All About Eve/ Leave Her to Heaven

Two Alfred Newman classics!

FSM dives into the voluminous legacy of Alfred Newman with this doubleheader restoration of *All About Eve* (1950) and

greatest achievement at 20th Century-



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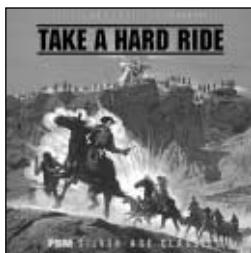
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like *Rio Conchos*): main and end titles and two episode scores. The first *FSM Silver Age Classic*—get it now... \$19.95



Take a Hard Ride

Complete '70s score for the first time!

A spaghetti western, buddy movie, blaxploitation epic and kung fu thriller—this one has it all, including one of Goldsmith's most enjoyable western scores. While emphasizing action, *Hard Ride* benefits from a rousing, full-blooded adventure theme, and consciously references Morricone-isms that recall *The Good, the Bad and the Ugly*. This is the uncut, fully-restored version of Goldsmith's penultimate western, presented just as he wrote it—and in stereo. \$19.95



The Flim-Flam Man/ A Girl Named Sooner

Two complete Goldsmith scores!

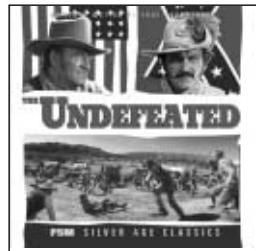
Enjoy two complete Goldsmith outings in the gentle Americana vein that has always brought forth the composer's most tender and heartfelt writing. *The Flim-Flam Man* is the story of a veteran Southern con man and his escapades. Previously excerpted on a limited tribute CD—but this release is complete, in stereo, with all of the instrumentation and “sweeteners” intact. *A Girl Named Sooner* is cut from a similar cloth (presented in clean mono) making a heartwarming duo. \$19.95

Rio Conchos

Complete hard-riding score!

Jerry Goldsmith came into his own as a creator of thrilling western scores with 1964's *Rio Conchos*, a tuneful work that is at times spare and folksy, at others savage and explosive. It's a prototype for the aggressive action music for which the composer has become famous, but it also probes the film's psychology with constant melody. This is the first release of the original film recording of *Rio Conchos*, complete in mono with bonus tracks of a vocal version of the theme plus six tracks

Wild Westerns



The Undefeated/Hombre

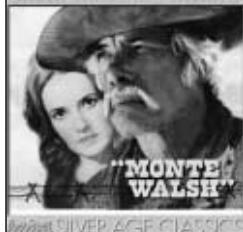
Two never-before-available, original scores on one CD!

In the late 1960s, the western went nova, brimming with radical change and experimentation. We present two never-before-available scores from that period: *The Undefeated* (1969) with John Wayne and Rock Hudson (!); and *Hombre* (1967) with Paul Newman. *The Undefeated* is a sprawling escapist western with a score by Hugo Montenegro, steeped in tradition yet with a pop gleam in its eye. Its terrific main theme could easily be at home in a modern-day NFL broadcast. In contrast, the music for *Hombre* by David Rose is a short, sparse score both meaningful and melodic. This CD is chock-full of excitement and emotion—in stereo from the original multitrack masters—and offers tribute to two distinguished, prolific but under-represented musicians. \$19.95

The Comancheros

Elmer Bernstein's first western score for the Duke!

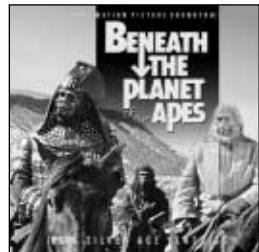
This 1961 film marked Bernstein's first of many famous western scores for John Wayne: a rousing, melodic Hollywood western with a dynamite main theme—sort of “The Magnificent Eight”—plus classic moments of quiet reflection and cascading Indian attacks. Remixed in its entirety in stereophonic sound from the 20th Century-Fox archives. \$19.95



Monte Walsh

John Barry's original western score! Two decades before *Dances with Wolves*, Barry scored this 1970 character study of aging cowboys (Lee Marvin and Jack Palance) with his impeccable melodic touch. The score (never before released) features a title song performed by Mama Cass, beautiful lyrical moments, a thunderous mustang-herding cue, and a dash of 007. Also included are outtakes, source music, and the 45-rpm single recording of “The Good Times Are Coming.” \$19.95

Batman theme, and extra source cues. Nearly 66 minutes of superheroic Bat-music in crystal clear monophonic Bat-sound. \$19.95



Beneath the Planet of the Apes

Leonard Rosenman's mind-blowing sci-fi score!

Composer Rosenman retained the neo-primitive musical tone of the *Apes* series while creating a score very much in his own, inimitable style. It goes beyond *Fantastic Voyage* with layers of sound, clanging, metallic effects, bristling, ram-bunctious chase music and a perverse, chaotic march for the ape army. Add some striking electronic effects, a bizarre choral mass and you have one of the most original sci-fi scores ever written. The disc features every note of the OST in stunning stereo sound, plus sound FX cues, and as a bonus, the complete original LP with its specially arranged music and dialogue—it's two albums in one. Go ape! \$19.95

Crazy Cult Classics



Batman

The Bat-Premiere of Nelson Riddle's feature film score

Authentic bat-music from the 1966 theatrical score by band leader and arranger Riddle, whose sound characterized the classic ABC-TV series. This exciting score features extended passages of familiar Bat-music, including a riveting title tune (with the supervillain motifs), propulsive traveling music, piratical villain cues, generous helpings of the Batman motif, and a deluxe presentation of his swinging, brassy fight music. Plus, there's the straight TV rendition of Neil Hefti's



The Omega Man

Ron Grainer's long-awaited sci-fi fan favorite!

Charlton Heston is “the last man on Earth” battling a tribe of Luddite barbarians, the “Family.” This action-adventure is made memorable by Grainer's beautiful pop-flavored score, which mixes baroque, jazz, avant garde and dramatic orchestral styles into a seamless whole. With a gorgeously elegiac main theme and distinctive melodies, *The Omega Man* earns its reputation as one of the most unforgettable genre scores of the '70s. The disc sports stunning stereo sound, unused score cues, specially arranged source music and an alternate end title. \$19.95

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Fantastic Voyage

The complete, unreleased '60s masterpiece by Rosenman!

Fantastic Voyage is the classic 1966 science fiction movie which follows a miniaturized surgical team inside the human body. The score by Leonard Rosenman

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The Return of Dracula
Gerald Fried 2CD set also including *I Bury the Living*, *The Cabinet of Caligari* and *Mark of the Vampire*.

From the composer of *Star Trek's* "Amok Time" and "Catspaw" comes this historic 2CD set of four of his early horror scores: *The Return of Dracula* (1958) is based on the Dies Irae, *I Bury the Living* (1958) features quirky harpsichord, *The Cabinet of Caligari* (1962) has a beautiful, romantic theme, and *Mark of the Vampire* (1957) recalls Fried's score for Stanley Kubrick's *The Killing*. 24 pg. booklet. \$29.95

(Shipping charges are same as for a single CD)

Wonderful Williams



A Guide for the Married Man
The complete original '60s romp!
The funniest of "Johnny" Williams' first comedies was *A Guide for the Married Man*, directed by Gene Kelly and starring Walter Matthau and Robert Morse. This spirited score catalogs his diverse styles: from goofy, faux-hip source music, to bold orchestral scoring featuring brass fanfares and his trademark woodwind runs. Listeners will note foreshadowings of the music he would later write for space epics and adventures. Until now, the only music available from *A Guide...* was the title song. Our CD release includes Williams' complete score in stereo, restored and sequenced by Michael Matessino; the title song by The Turtles; and nearly 15 minutes of unused cues and alternate takes. \$19.95



Warner Home Video

has led the way for video restoration with elaborate box sets of the studio's most famous films. They have also produced soundtrack CDs available to the public only within the larger video packages—until now, *FSM* has the following CDs to sell via direct mail only to our readers.



The Wild Bunch

Fully restored edition.
Limited availability!

The classic Jerry Fielding score, in brilliant stereo, to the ferocious 1969 Sam Peckinpah western. This 76-minute CD was meticulously restored and remixed by Nick Redman for inclusion with the 1997 laserdisc of the film, with nearly twice as much music as the original LP. \$19.95



Enter the Dragon

Lalo Schifrin '70s slugfest—in an expanded edition!

Bruce Lee's most famous film introduced him to mainstream American audiences and cemented his superstar status. Lalo Schifrin scored this 1973 adventure with his greatest fusion of funky backbeats, catchy melodies, screaming orchestra and wild percussion. It is the ultimate combination of symphonic fury with crazy '70s solos. A short CD was released in Japan; this newly remixed and remastered disc features the complete score (57:14) in chronological order. \$19.95

The Poseidon Adventure/ The Paper Chase

Original unreleased '70s scores!

The Poseidon Adventure is the classic 1972 Irwin Allen disaster movie, with a stunning title theme and suspenseful interior passages. *The Paper Chase* is the acclaimed 1973 comedy drama about Harvard law students, with music ranging from a light pop love theme to Baroque adaptations to the haunting "Passing of Wisdom." Also includes Americana 6-min. main title to *Conrack* (1974). \$19.95



music from Retrograde!



The Taking of Pelham 1-2-3

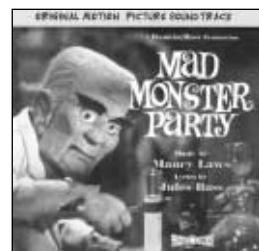
Killer '70s groove—available for the first time anywhere!

David Shire's classic '70s 12-tone jazz/funk fandango for the 1974 subway hostage thriller. Part disaster movie, part gritty cop thriller, Shire's fat bass ostinati and creepy suspense cues glue it all together. A sensational, driving, pulsating score in a class by itself—experience the original for your self. \$16.95



Deadfall

Catch John Barry '60s vibe!
First time on CD! Barry scored this 1968 Bryan Forbes thriller in the midst of his most creative period of the '60s. It features his 14-minute guitar concerto, "Romance for Guitar and Orchestra," performed by Renata Tarrago and the London Philharmonic; the title song "My Love Has Two Faces" performed by Shirley Bassey ("Goldfinger"), plus two unreleased alternate versions of same (vocal by Malcolm Roberts and instrumental); and vintage, dramatic Barry underscore. \$16.95



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From Rankin/Bass, the creators of TV's *Rudolph the Red-Nosed Reindeer*, comes the original soundtrack to *Mad Monster*

Party. The jazzy score by composer Maury Laws, with lyrics by Jules Bass, features the vocal talents of Boris Karloff, Phyllis Diller, Ethel Ennis and Gale Garnett. The deluxe package includes a 16-page color booklet with dozens of never-before published photographs and concept drawings by *Mad Magazine* alumnus Jack Davis and Don Duga. A wacky and fun blast from the past! \$16.95

Exclusive video!

Basil Poledouris: His Life and Music

An intimate visit with the composer of *Conan the Barbarian*, *Big Wednesday*, *Free Willy*, *Starship Troopers* and *Lonesome Dove*. Take a tour of his work and lifestyle—in his own words—from his methods of composing to his love of sailing and the sea. The video runs 50 minutes and includes footage of Basil conducting and at work on synthesizer mock-ups of *Starship Troopers*, as well as dozens of behind-the-scenes and family photos, and special appearances by wife Bobbie Poledouris and daughter Zoë. Discover the man behind the music, in a close-up way you'll never see on commercial TV, or experience in print.

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by David Bell

Respected TV composer David Bell wrote this book in 1994 to help producers and directors get the most out of film music. It's aimed at filmmakers, but also provides useful professional info to composers and musicians—or any interested fan. Topics include spotting, communicating, recording, budgeting and licensing, with explanations of the various personnel and entities involved in each; also included are lists of agents, clearance

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U.S. Soundtracks on CD: Scores for Motion Pictures and Television 1985-1999 Price Guide

by Robert L. Smith

FSM's market-standard price guide is back with a new-look second edition, featuring over 2,400 listings of album titles with composers, label numbers, special collectible information and—most of all—estimated values. The listings are annotated to help collectors differentiate between originals and reissues, commercial albums and rare promos. Find out what's out there, what your prized rarities are worth, and how much you should expect to spend to fill out your collection. Author Robert L. Smith also surveys the present state of the market and provides a checklist for the top 50 collectible CDs.

Published by Vineyard Haven LLC, 154 pp., softcover.

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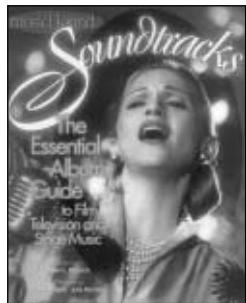


The Score: Interviews with Film Composers

by Michael Schelle

Some of FSM's best-ever features have been the interviews with film composers—the question-and-answer format gives the reader a sense of the personality involved. The Score (1999) is in that conversational tradition, featuring lengthy transcripts with Barry, Bernstein, Blanchard, Broughton, Chihara, Corigliano, Howard, Isham, Licht, McNeely, T. Newman, Shaiman, Shore, Walker and C. Young. The author is himself a composer, and the conversations, while not wholly technical, pry deeply and precisely into the composers' ideas. Published by Silman-James Press, 432 pp., softcover.

\$19.95



MusicHound Soundtracks: The Essential Album Guide to Film, Television and Stage Music

Edited by Didier C. Deutsch, Forewords by Lukas Kendall and Julia Michels

If you liked *VideoHound's Soundtracks*, you'll love this expanded second edition, with over 3,000 capsule reviews of soundtrack CDs—including compilations, shows and song collections. Many of the reviews are by FSM's regulars: Jeff Bond, Lukas Kendall, Andy Dursin, Daniel Schweiger, Paul MacLean. There are also helpful cross-indexes, lists of soundtrack-related websites, stores, record labels and publications, and composer interview snippets culled from FSM. It's the ultimate guide to every soundtrack under the sun. *Visible Ink* Press, 872 pp., softcover.

\$24.95

Music from the Movies: 2nd Edition

by Tony Thomas

The original film music book (from 1971), the "alpha" from which all others followed, telling the stories of Hollywood's most successful—if hitherto unknown—composers. This updated edition came out



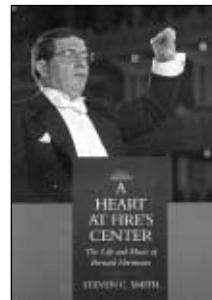
The Album Cover Art of Soundtracks

by Frank Jastfelder & Stefan Kassel, Foreword by Saul Bass

This 1997 coffee table book is a stunning collection of soundtrack LP covers. From paintings to photographs to designs, from westerns to blaxploitation to sexploitation, it's a gorgeous dossier of vivid artwork, with covers both ubiquitous and rare. The book is sized like an LP jacket (12" by 12"), allowing many of the best covers to

be reproduced full-scale. Take a trip down memory lane, or experience these powerful images for the first time. This German-published book originally sold for \$29.95—it's now out-of-print, to boot, but we have obtained a limited number of copies for our faithful readers.

Published by Edition Olms AG Zürich, 128 pp., full color, softcover. \$24.95

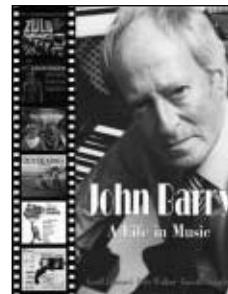


A Heart at Fire's Center: The Life and Music of Bernard Herrmann

by Steven C. Smith

Bernard Herrmann (1911–1975) stands as a towering figure in film music: not only was he the most influential film composer of all time, who scored such classic films as *Citizen Kane*, *Vertigo*, *Psycho* and *Taxi Driver*, but he was an irascible, passionate personality famous for his temper and outbursts. This 1991 book is the definitive biography of the legendary composer, covering his film, television, radio and concert work as well as his personal life: from his beginnings in New York City through his three marriages and many professional associations. This book is actually still in print, but it can be hard to find. It is a brilliant illumination of the musician and the man and probably the best film composer biography ever written. Published by University of California Press, 416 pp., hardcover.

\$39.95



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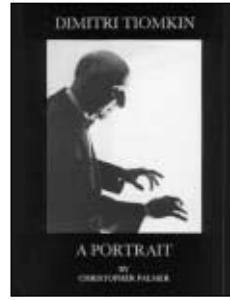
John Barry: A Life in Music

by Geoff Leonard, Pete Walker and Gareth Bramley

This 8.5" by 10.75" tome is a definitive history of John Barry's music and career, from his earliest days as a British rock and roller to his most recent films and London concert. It is not a personal biography but rather a comprehensive chronicle of every single thing John Barry has ever done: from records to films to television to concerts, with plenty of primary source material from Barry and his many collaborators.

James Bond fans will be thrilled by the many behind-the-scenes photographs (from scoring sessions for *You Only Live Twice*, *Diamonds Are Forever* and *The Living Daylights*) and information relating to 007. In fact, Barryphiles overall will be astounded at what is probably the biggest

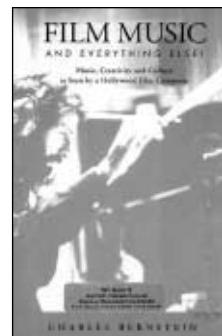
collection of Barry photographs in the world, from all stages of his career—at work, at home, and at events. Also included is a complete film/discography and album and film artwork, some in full color. Published by Samsom & Co., U.K. 244 pp., hardcover, illustrated. \$44.95



Dimitri Tiomkin: A Portrait

by Christopher Palmer

This 1984 book (*T.E. Books, out of print!*) by the late Christopher Palmer is the authoritative study of legendary composer Tiomkin (1894–1979). Long out of print, a few copies have surfaced from the U.K. publisher and are now for sale, but when they're gone, they're gone! This 144p. hardback is divided into three sections: a biography, overview of Tiomkin in historical perspective, and specific coverage of his major landmarks (*Lost Horizon*, *High Noon*, the Hitchcock films, *Giant*, *55 Days at Peking* and many more). Also includes a complete filmography, 41 b&w photos, and 9 color plates. Rare! \$24.95

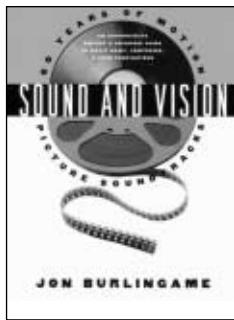


Film Music and Everything Else!

Music, Creativity and Culture as Seen by a Hollywood Composer

by Charles Bernstein

This is a collection of essays by Charles Bernstein, the composer of the original *Nightmare on Elm Street*, *Sadat*, *Cujo* and others. Most of theessays originally appeared in "The Score," the quarterly journal of the Society of Composers and Lyricists, a professional organization for filmcomposersm. Topics include melodies, "hummers," emotion and more. It's a rare opportunity to read thoughtful opinions and musings from a film composer directed towards other practitioners of the art. Turnstyle Music Publishing, 132 pp., softcover, limited to 500 copies. \$18.95



Sound and Vision: 60 Years of Motion Picture Soundtracks

by Jon Burlingame

Foreword by Leonard Maltin

Jon Burlingame has been the leading film music journalist and historian in contemporary times, writing countless articles for *The Hollywood Reporter* and *Variety* as well as the television music landmark, *TV's Biggest Hits*. *Sound and Vision* is his overview of movie music composers and history, encapsulating the most notable personalities and achievements in the author's clear and direct prose. It is largely comprised of composer mini-bios with reviews of their most notable works and photo portraits, from Golden Age titans to present-day masters. There is also a thorough overview of soundtrack album history (on LP and CD), a section devoted to song compilation reviews, and a helpful movie music bibliography. Billboard Books, 244 pp., softcover.

\$18.95



New Updated Edition! Film Composers Guide

Year 2000 fifth edition Compiled and edited by Vincent J. Francillon

This is the ultimate resource for finding out what composers have scored what films—over 2,600 composers cross-referenced with 25,000 films! Never be puzzled again. Also contains agency contacts, Academy Award winners and nominees, record company addresses and more. 8.5" by 11", 416 pp. Lone Eagle Publishing. Retail price \$55; FSM special offer: \$39.95

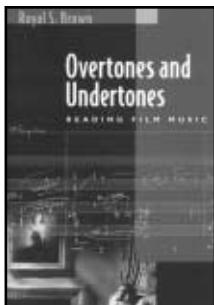
Overtones and Undertones: Reading Film Music

by Royal S. Brown

Royal Brown is best-known as the long-time film music columnist for *Fanfare* magazine, whose illuminating reviews have placed film music in a serious aca-

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CDs/video: \$3 first item, \$1.50 each additional U.S./Canada. \$5 first item, \$3 each add'l rest of world. Books: \$5 each U.S./Canada, \$10 rest of world. Backissues: Shipping FREE within U.S./Canada. \$5 rest of world per order.



demic context as well as entertained with their sharp observations. *Overtones and Undertones* is his 1994 book, the first-ever serious theoretical study of music in film. It explores the relationships between film, music and narrative and chronicles the aesthetics of the art form through several eras. Key works analyzed are *The Sea Hawk* (Korngold), *Double Indemnity* (Rózsa), *Laura* (Raksin), Prokofiev's music for Eisenstein, Herrmann's music for Hitchcock, and several scores for the films of Jean-Luc Godard. A supplemental section features Brown's probing interviews with Rózsa, Raksin, Herrmann, Mancini, Jarre, Schifrin, Barry and Shore. If you are a film student, or interested in writing about film music, you have to read this book. Published by The Scarecrow Press, 212 pp., hardcover.

\$24.95

Our Lives, An Affair to Remember, The Young Lions and One-Eyed Jacks. His Golden Age contemporaries (Newman, Raksin, Waxman and others) often considered him the most sophisticated practitioner of their art. In the 1970s Friedhofer gave a lengthy oral history to the American Film Institute, rife with anecdotes, opinions and wit, which is reproduced as the main part of this new book. Also included is a short biography by Danly; an epilogue by Gene Lees; the eulogy from Friedhofer's memorial service by David Raksin; Friedhofer's correspondence with the late Page Cook; a complete filmography; photographs; and even reproductions of Friedhofer's cartoons. Published by The Scarecrow Press, 212 pp., hardcover.

\$39.95

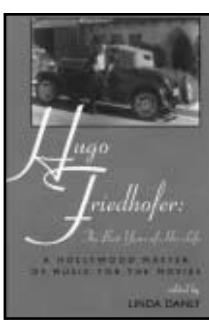


The Music of Star Trek: Profiles in Style

by Jeff Bond

The first-ever history of *Star Trek* soundtracks, from the original series to the movies to the new incarnations, by FSM's own Jeff Bond, with a foreword by *Star Trek* director Nicholas Meyer. Featuring interviews with composers Jerry Goldsmith, Alexander Courage, Fred Steiner, Gerald Fried, Ron Jones, Leonard Rosenman, Dennis McCarthy, Cliff Eidelman, Jay Chattaway, David Bell, Paul Baillargeon, producer Robert Justman, and music editor Gerry Sackman, the book also contains an up-to-date, complete list of every score written for all four TV series; a guide to understanding how certain shows were tracked and credited; Classic *Trek* manuscript excerpts from Fred Steiner, Gerald Fried, Sol Kaplan and George Dunning (in their own hand); and complete cue sheets from selected episodes and films. Published by Lone Eagle Publishing. 224 pages, softcover, illustrated.

\$17.95



Hugo Friedhofer: The Best Years of His Life
Edited by Linda Danly
Introduction by Tony Thomas

Hugo Friedhofer (1901-1981) was a gifted musician whose Hollywood classics included *The Best Years of*



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by the United States Postal Service Imagine! Six Hollywood Composers on first-class stamps (33¢) in the Legends of American Music Series. We are selling sheets of 20 stamps as issued by the USPS; each sheet has three Steiners, Korngolds, Newmans and Tiomkins, and four Herrmanns and Waxmans. Postage is free with any other item, \$1.50 if ordered alone (We won't use the stamps as your postage!) \$9.95



#49, Sept. '94 Hans Zimmer (*The Lion King*), Shirley Walker; Laurence Rosenthal on the Vineyard; Salter in memoriam; classical music in films; John Williams in concert; Recordman at the flea market.

#50, Oct. '94 Alan Silvestri (*Forrest Gump*), Mark Isham; sex & soundtrack sales; Lalo Schifrin in concert; Morricone Beat CDs; that wacky Internet; Recordman on liner notes.

#51, Nov. '94 Howard Shore (*Ed Wood*), Thomas Newman (*Shawshank Redemption*), J. Peter Robinson (*Craven's New Nightmare*), Lukas's mom interviewed; music of *Heimat*, *Star Trek*; promos.

* #52, Dec. '94 Eric Serra, Marc Shaiman Pt. 1, Sandy De Crescent (music contractor), Valencia Film Music Conference, SPFM Conference Pt. 1, *StarGate* liner notes, Shostakoholics Anonymous.

#53/54, Jan./Feb. '95 Shaiman Pt. 2, Dennis McCarthy (*Star Trek*); Sergio Bassetti, Jean-Claude Petit & Armando Trovajoli in Valencia; Music & the Academy Awards Pt. 1; rumored LPs, quadraphonic LPs.

#55/56, Mar./Apr. '95 Poledouris (*The Jungle Book*), Silvestri (*The Quick and the Dead*), Joe Lo Duca (*Evil Dead*), Oscar & Music Pt. 2, Recordman's Diary, SPFM Conference Report Pt. 2.

#57, May '95 Goldsmith in concert, Bruce Broughton on *Young Sherlock Holmes*, Miles Goodman interviewed, '94 Readers Poll, *Star Trek* overview.

#58, Jun. '95 Michael Kamen (*Die Hard*), Royal S. Brown (film music critic), Recordman Loves Annette, History of Soundtrack Collecting Pt. 1.

* #59/60, Jul./Aug. '95 48 pp. Sex Sells Too (sexy LP covers, lots of photos), Maurice Jarre interviewed, Miklós Rózsa Remembered, History of Soundtrack Collecting Pt. 2, film music in concert pro and con.

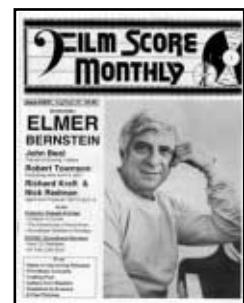
#61, Sep. '95 Goldenthal (*Batman Forever*), Kamen Pt. 2, Chris Lennertz (new composer), *Star Trek: The Motion Picture* (analysis), classical music for soundtrack fans.

#62, Oct. '95 Danny Elfman Pt. 1, John Ottman (*The Usual Suspects*), Robert Townson (Varèse Sarabande), Ten Most

Influential Scores, Goldsmith documentary reviewed.

* #63, Nov. '95 James Bond Special Issue! John Barry & James Bond (history/overview), Eric Serra on *GoldenEye*, essay, favorites, more. Also: History of Soundtrack Collecting Pt. 3, Davy Crockett LPs.

* #64, Dec. '95 Danny Elfman Pt. 2 (big!), Steve Bartek (orchestrator), Recordman Meets Shaft: The Blaxploitation Soundtracks, Kamen Pt. 3, re-recording *House of Frankenstein*.



* #65/66/67 Jan./Feb./Mar. '96, 48 pp. T. Newman, Toru Takemitsu, *Robotopia*, *Star Trek*, Ten Influential composers; Philip Glass, Heitor Villa-Lobos, songs in film, best of '95, film music documentary reviews (Herrmann, Delerue, Takemitsu, "The Hollywood Sound").

#68, Apr. '96 David Shire's *The Taking of Pelham One Two Three*; Carter Burwell (*Fargo*), gag obituaries, *Apollo 13* promo/bootleg tips.

#69, May '96 Music in *Plan 9 from Outer Space*; John Walsh's funny movie music glossary; Herrmann & Rózsa radio programs; Irwin Allen box set review; Bender's "Into the Dark Pool" column.

#70, Jun. '96 Mancina (*Twister*), final desert island movie lists, Jeff Bond's summer movie column, *TV's Biggest Hits* book review.

#71, Jul. '96 David Arnold (*Independence Day*), Michel Colombier, Recordman Goes to Congress, Bond's summer movie round-up.

#72, Aug. '96 Ten Best Scores of '90s, T. Newman's *The Player*, *Escape from L.A.*, conductor John Mauceri, reference books, Akira Ifukube CDs.

#73, Sept. '96 Recordman on War Film Soundtracks Pt. 1; Interview: David Schecter: Monstrous Movie Music; Ifukube CDs Pt. 2, Miles Goodman obituary.

#74, Oct. '96 Action Scores in the '90s (intelligent analysis); Cinemusic '96 report (Barry, Zhou Jiping); Vic Mizzy interviewed.

* #75, Nov. '96 Barry: Cinemusic Interview (very big); Recordman on War Film Soundtracks Pt. 2, Bond's review column.

* #76, Dec. '96 Interviews: Randy Edelman, Barry pt. 2, Ry Cooder (*Last Man Standing*); Andy Dursin's laserdisc column, Lukas's reviews.

VOLUME ONE, 1993-96

Issues are 24 pp. unless noted.
Most 1993 editions are xeroxes.

* #30/31, Feb./Mar. '93 64 pp. Maurice Jarre, Basil Poledouris, Jay Chattaway, John Scott, Chris Young, Mike Lang; the secondary market, Ennio Morricone albums, Elmer Bernstein Film Music Collection LPs; 1992 in review.

#32, Apr. '93 16 pp. *Matinee* temp-track, SPFM '93 Conference Report, *Star Trek* music editorial.

* #33, May '93 12 pp. Book reviews, classical/film connection.

* #34, Jun. '93 16 pp. Goldsmith SPFM award dinner; orchestrators & what they do, *Lost in Space*, recycled Herrmann;

spotlights on Chris Young, Pinocchio, Bruce Lee film scores.

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Schifrin score), David Shire (*Rear Window* remake), T.V.T sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, ST-TMP CD review.



Nominations.

Vol. 3, No. 4, May '98 Bruce Broughton (*Lost in Space*), David Arnold (*Godzilla*), Making the New *Close Encounters* CD, Williams Buyers Guide Pt. 3; Score Internationale, Laserphile, Downbeat (Ed Shearmur), Fox Classics reviews.

Vol. 3, No. 5, Jun. '98 Mark Snow (*X-Files* feature), Classic *Godzilla* reviews/overview, Jay Chattaway (*Maniac, Star Trek*), Bruce Broughton Buyers Guide Pt. 1, Downbeat (David Reynolds, Dennis McCarthy, Anne Dudley), SCL Conference Report.

Vol. 3, No. 6, Jul. '98 Trevor Rabin (*Armageddon*), John Barry's London Concert, Burkhard Dallwitz (*The Truman Show*), Christopher Gordon (*Moby Dick*), Debbie Wiseman (*Wilde*), '70s soul soundtracks reviewed.

Vol. 3, No. 7, Aug. '98 South Park (Adam Berry, Bruce Howell), *BASEketball* (Ira Newborn), *Taxi Driver* retrospective, BMI & ASCAP dinners, Bruce Broughton Buyers Guide Pt. 2, Downbeat (Schifrin, Bernstein, Legrand).

* **Vol. 3, No. 8, Sept. '98** Lalo Schifrin (*Rush Hour*), Brian Tyler (*Six-String Samurai*), Interview: Trevor Jones, John Williams concert premiere, ASCAP scoring seminar, Rykodisc CD reviews.



Vol. 3, No. 9, Oct./Nov. '98 Erich Wolfgang Korngold: Biographer interview and book reviews; John Williams's Tanglewood film scoring seminar; Carter Burwell (interview), Simon Boswell, Citadel Records, Halloween laserphile.

Vol. 3, No. 10, Dec. '98 *The Prince of Egypt* (Hans Zimmer, Stephen Schwartz), Emil Cmiral (*Ronin*); Holiday Review Round-up: 50+ new CDs; Downbeat: Elffman, Young, Beltrami, Eidelman, D. Cuomo, Kamen.

VOLUME FOUR, 1999

48 pp.each

Vol. 4, No. 1, Jan. '99 Music for NFL Films (Sam Spence), Goldsmith at Carnegie Hall, Danny Elfman Interview (*Psycho, Civil Action, A Simple Plan*), *Wing Commander* game music, book reviews, Indian funk soundtracks.

Vol. 4, No. 2, Feb. '99 Goldsmith Buyer's Guide: The '90s, *The Exorcist* (the lost

Schifrin score), David Shire (*Rear Window* remake), T.V.T sci-fi CDs, promo CDs, Philip Glass (*Koyaanisqatsi*).

Vol. 4, No. 3, Mar. '99 The Best of 1998: Essays by Jeff Bond, Andy Dursin & Doug Adams; Wendy Carlos interview; Goldsmith Buyer's Guide Part 2: The '80s; Hammer original soundtracks on CD, Recordman, Downbeat, ST-TMP CD review.



Vol. 4, No. 4, Apr./May '99 Franz Waxman: Scoring *Prince Valiant* (big article, photos, musical examples); 1998 Readers Poll; Goldsmith Buyer's Guide Late '70s; DIVX soundtrack festival report; John Barry bios reviewed; Charles Gerhardt obit.

Vol. 4, No. 5, Jun. '99 *Star Wars*: *The Phantom Menace* scoring session report and analysis of Trilogy themes; *Halloween H2O* postmortem; Downbeat: *Affliction, Free Enterprise, Futurama, Election*; Lots of CD reviews: new scores, Roy Budd, Morricone, TV, *A Simple Plan*.

Vol. 4, No. 6, Jul. '99 Elmer Bernstein: *Wild Wild West*; George S. Clinton: *Austin Powers 2*; Goldsmith Buyer's Guide: Early '70s; USC film scoring program; CD reviews: *1984, Sword and the Sorcerer, The Mummy, The Matrix*, more.

Vol. 4, No. 7, Aug. '99 Warner Animation Scoring (Shirley Walker on *Batman/ Superman*), Bruce Broughton on *Tiny Toons*, more; *Phantom Menace* music analyzed; Michael Kamen on *The Iron Giant*; Stu Phillips on *Battlestar Galactica*; percussionist Emil Richards; ASCAP awards.

Vol. 4, No. 8, Sept./Oct. '99 Tribute to Stanley Kubrick: interview (Jocelyn Pook) and analysis of *Eyes Wide Shut*, plus Kubrick compilation review; Poledouris on *For Love of the Game*; Goldsmith Buyer's Guide: Late '60s; Jeff Bond's review/advice on Goldsmith concerts.

Vol. 4, No. 9, Nov. '99 U.S. Postal Service Composer Stamps; *Papillon* film and score retrospective; interview with king of German schwung, Peter Thomas; Downbeat covers *Inspector Gadget, The Thomas Crown Affair*, and more; BMI awards night.

Vol. 4, No. 10, Dec. '99 "Scores of Scores 1999": our annual review roundup, including collections of animation, Morricone, horror, Golden and Silver Age Hollywood, concert work CDs and lots more; plus our reader poll.



VOLUME FIVE, 2000

48 pp.each

Vol. 5, No. 1, Jan. '00 Super Rescue: Inside Rhino's reissue of John Williams' *Superman* score; the film and cue sheet analysis; '50s *Superman* TV score; Howard Shore on *Dogma*; Downbeat: Goldenthal, Barber, Tyler, Debney and Robbins; pocket reviews debut, Laserphile and more.

Vol. 5, No. 2, Feb. '00 20th Anniversary Tribute to Jerry Fielding, including a conversation with Camille Fielding; The Good, the Bad and the Oscars—top picks for 1999; Inside Oliver Stone's score-o-matic approach to *Any Given Sunday*; George Duning obit; Score Internationale and the 1999 release statistics.

Vol. 5, No. 3, Mar. '00 *Phantom Menace* Mania: Build the ultimate Star Wars CD in the privacy of your own home; Sing High, Sing Low: Readers pick the best of 1999; When Worlds Collide: music director Mark Russell Smith on film vs. concert music; C.H. Levenson's "last" letter, magazine reader survey, and more.

Vol. 5, No. 4, Apr./May '00 Cover features Bernard Herrmann: Retrospective of *Journey to the Center of the Earth*; Herrmann's 10 Essential Scores of the '50s, and CD checklist. Plus Richard Marvin on scoring *U-571*; J.Z. Kaplan on *Tora! Tora! Tora!*; Part one of film music representation in Hollywood.



Vol. 5, No. 5, Jun. '00 Our Tenth Anniversary Issue! Features include Back to the Future: The *FSM* Timeline; The Film Score Decade: the composers, music and events that made it memorable; *Jaws* 25th Anniversary CD review; J. N. Howard on *Dinosaur*; more.

Vol. 5, No. 6, Jul. '00 Summer Movie Round-up; Interview with The Nutty Composer: David Newman; Part 3 of our in-depth look at film score agents; Debut of our newest column, Session Notes; They Might Be Giants on scoring *Malcolm in the Middle*; Score Internationale and a double dose of Pocket Reviews.

Vol. 5, No. 7, Aug. '00 Bruce Broughton interviewed and *Silverado* analyzed; Marc Shaiman gives the Kaplan brothers hell from the heavens; The Agent History series reaches its fiery conclusion; Laserphile reviews autumn DVDs; Downbeat features William Stromberg; Danny Elfman and his mom at a scoring session.

Vol. 5, No. 8, Sept./Oct. '00 Randy Newman interview (*Meet the Parents*); Ahead of its Time: *The Things To Come* Soundtrack LP; Great Big Gobs of Greasy, Grimy Gusic Cues (*The Goonies* retrospective); Downbeat (*Requiem for a Dream*); Session Notes (*The Simpsons*); *Psycho* honored by NPR; "Cinema of Dreams", and more.

Vol. 5, No. 9, Nov./Dec. '00

Special 64 pg. "Double Issue."

Cover story features 101 Great Film Scores on CD—FSM's first definitive list of soundtracks; Tan Dun and Yo-Yo Ma on *Crouching Tiger, Hidden Dragon*; Howard Shore on *The Cell*; Alan Silvestri on *Cast Away*, plus a retrospective on the *Back to the Future* series by The Bros. Kaplan, and the usual stuff, too.

Index

How much stuff have we printed in FSM? We're not even sure anymore. Here's a handy index of all reviews and articles through Vol. 4, No. 9, compiled by Dennis Schmidt. Cost: same as one back issue. *photocopies only

FSM says thanks with... Free CDs!

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Gone With the Wind is the legendary 1939 symphonic score by Max Steiner in a stereo re-recording by the London Sinfonia conducted by Muir Matheson. Includes bonus tracks conducted by Rod McKuen from *America, America* (Hadjiidakis), *For Whom the Bell Tolls* (V. Young), *Spellbound* (Rózsa), *The Cardinal* (Moross) and *The Prime of Miss Brodie* (McKuen). Total time: 65:15.
The Secret of NIMH 2: Timmy to the Rescue is the orchestral score by Lee Holdridge to MGM's animated 1998 sequel to the 1981 Don Bluth film about intelligent mice. Seven songs are also featured. Total time: 62:24. Offer good while supplies last.

Pool Pt. 2

* **Vol. 2, No. 3, May '97** Michael Fine: Re-recording Rózsa's film noir scores; reviews: *Poltergeist, Mars Attacks!, Rosewood*, more; Lukas's & Bond's review columns. **Vol. 2, No. 4, Jun. '97** Elfman (*Men in Black*), Promos Pt. 2, Martin Denny and Exotica, *Lady in White*, the Laserphile on DVDs, obituary: Brian May, *The Fifth Element* reviewed.



Vol. 2, No. 5, Jul. '97 Goldenthal (*Batman & Robin*), Mancina (*Con Air, Speed 2*), George S. Clinton (*Austin Powers*), ASCAP & BMI award photos; Reviews: *Crash, Lost World*.

Vol. 2, No. 6, Aug. '97 Schifrin (*Money Talks*), John Powell (*Face/Off*), Shaiman (*George of the Jungle*); remembering Tony Thomas; Summer movies, TV sweeps.

Vol. 2, No. 7, Sept. '97 Zimmer vs. FSM (big interview, *Peacemaker* cover), Marco Beltrami (*Scream, Mimic*), Curtis Hanson (*L.A. Confidential*); Dursin's: Laserphile, Bender's: Film Music as Fine Art, Recordman.

* **Vol. 2, No. 8, Oct. '97** Poledouris (*Starship Troopers*), Shore (*Cop Land, The Game*), Zimmer vs. FSM Pt. 2 (interview), Alloy Orchestra (scoring silent films), Golden Age CD reviews.

Vol. 2, No. 9, Nov./Dec. '97 Arnold (*Tomorrow Never Dies*), John Frizzell (*Alien Resurrection*), Neal Hefti (interview), *U-Turn & The Mephisto Waltz* (long reviews), *Razor & Tie* CDs; begins current format.

VOLUME THREE, 1998

Expanded format! Issues 48 pp.

Vol. 3, No. 1, Jan. '98 Williams Buyer's Guide Pt. 1 (*Star Wars to Amistad*), Mychael Danna (*The Sweet Hereafter*), *Titanic* music supervision, readers poll, laserphile, Silvestri lecture, Rykodisc reviews.

* **Vol. 3, No. 2, Feb. '98** Glass (*Kundun*), Williams Buyers Guide Pt. 2 (*The Reivers to Black Sunday*), David Amram (*Manchurian Candidate*), Goldsmith on *Varèse*, Pendulum CDs (interview & reviews), poll results, TV CDs.

Vol. 3, No. 3, Mar./Apr. '98 *Titanic/Horner* essays, Best of 1997, Cinerama Rides Again, Remembering Greig McRitchie, Fox Newman Stage photos, Elfman Oscar reviews.

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(continued from page 35)

(both center on government and the problems of people in power) but because the rich orchestral sound of *The Contender* doesn't play well against the thin electronic textures of *Derterence*. Still, for a Larry Groupé sampler, you could do a lot worse. —Jeff Bond

The Haunted Palace (1963)/ The Premature Burial (1962)

★★★★★

RONALD STEIN

Percepto-002 • 31 tracks - 66:17

The late Ronald Stein, an accomplished classicist, composed music for over 60 films and numerous television projects over the course of film music's Golden Age. While his name lacks the notoriety of a Waxman or a Steiner, his unique sound would help shape a genre—namely, American International Pictures' schlock-fests. The two scores on this CD represent Stein at his finest, and have been unreleased in any form for almost 40 years.

Due to tight budgets and the generic nature of the genre, Stein regularly tracked his music to multiple locations within his films. Bearing this in mind, Percepto Records has arranged all of the original music into a cohesive listening experience that makes both scores a joy and not a labor to listen to. Monolithic textures and themes are more than compensated for by the sheer richness of the music and a fascinating technical flexibility. Stein is a master of modulation, tempo and meter.

The Haunted Palace, a grande olde romp through the world of Roger Corman, gets the album's top billing. Featuring a terrific performance from two masters of horror, Vincent Price and Lon Chaney Jr., it has everything a good Halloween picture should: secret passageways behind the walls, fog-shrouded graveyards, mysterious mutants—and a fantastic score.

Stein composed one principal theme for *Haunted Palace*: a portentous mysterioso waltz that's notable for its lower-register melody—a "backward" kind of compositional technique that

allows Stein to employ innovative orchestrations. This theme has its fullest statement in the "Mysterioso" and undergoes almost constant permutations, including a particularly violent rendition in "Kerwin to the Rescue" and a thrilling 4/4 "death march" arrangement during the highlight of the score, "Honoring Ann." Stein also composed a subdued yet haunting motif for the small town of Arkham, employing occasional moments of bleakness and melancholy to break up the fits of terror and broad, sweeping gestures of horrible grandeur.

This album also includes two bonus cues from *The Haunted Palace*: the final film version of the main title, and a curious unused organ track that was intended to be superimposed over the main theme.

For *The Premature Burial*, another Corman effort, Stein cleverly turned to the traditional folk song "Sweet Molly Malone," which features the refrain "Alive, Alive-o!" This simple little tune is blown up to fantastic proportions. Stein has no illusions about subtlety here, opening with a no-holds-barred dramatic rendition of the theme at full volume. He fills your ears with music, creating an overwhelming, smothering effect, which appropriately captures the phobia of being entombed. Terror and relentless suspense are effortlessly captured, but again, these are coupled with melancholic beauty. You'll find yourself drawn in by the rich melodic textures and raw emotional power Stein squeezes from the orchestra.

The digitally remastered sound on this Percepto release is amazing, especially given the age of the recordings. The packaging is equally impressive, containing exhaustive liner notes, background information and rare production photography, including delicious tidbits for Price/Chaney fans.

Stein's music is, for the most part, loud and relentless, and may be best experienced in small doses meted out by your CD player. But don't let that stop you; these scores are fantastic! As a worthy collector of fine film music (you're reading this magazine, aren't



you?), do yourself a favor and buy this CD. You'll have to go to Percepto's website (www.percepto.com) though, because this disc is limited-edition only! Drop by and check out their previous release (Maury Laws' classic *Mad Monster Party*) and even more exciting upcoming releases from Ronald Stein and Vic Mizzy!

—John Takis

Pay It Forward ★★★★

THOMAS NEWMAN

Varèse Sarabande 302 066 195 2

27 tracks - 45:44

The recent past, if Thomas Newman scored a given film, we'd be in for some level of surprise at the theater. Would the music be the Americana Newman of *Little Women* and *The Horse Whisperer*; the reverent and magical Newman of *The Shawshank Redemption* and *Oscar* and *Lucinda*; or the quirky experimental Newman of *The Player* and *The People vs. Larry Flynt*? Nowadays, however, it seems that producers want only one Newman sound—and that's the experimental Newman, which found its ultimate popularity in his *American Beauty*, a score (like *Chariots of Fire*) that will forever be linked to the film and its main title. Non-score fans who went to see *Erin Brockovich* earlier this year were probably able to say: "I bet the guy who did this did *American Beauty* too."

My hopes that Newman would break out of this rut with his second score for 2000 (the hopelessly earnest *Pay It Forward*) were dashed when I looked at the instruments listed on the back of the CD: Song bells? Freeze 3? Processed glass? I knew exactly what this score was going to sound like.

"Possibility," the very first cue on the CD, did in fact disappoint me with its familiar sounds.

Newman should have convinced director Mimi Leder to try something new. Don't get me wrong: Composers have particular styles, and Newman succeeds in this genre—but it's annoying to see him pigeonholed, even if it's in a style he virtually invented. One has to wonder why Robert Redford didn't think to use Newman for *The Legend of Bagger Vance*, a metaphysical fairy tale that would have been a natural (excuse the pun) for the composer who scored Redford's *The Horse Whisperer*. (For the record, Rachel Portman did a fabulous job on *Bagger Vance*.) Still, as the *Pay It Forward* CD continued, I found myself becoming more engaged. At first, I thought any of this music could have been dropped into any scene from *American Beauty* and still work (I'm sure the presence of Kevin Spacey added to this strong connection), but I soon realized there was something more interesting happening. Newman's schizophrenic use of the piano to convey both a sense of melancholy and a sense of hope is well in keeping with the sad but optimistic message of the film. This contrast is first hinted at in "Come Out Jerry"; it's heart-breaking in "One Kiss" (on the CD and in the movie); and it reaches full maturity in the longest cue, the brilliant "Sleepover." It didn't surprise me that Newman himself played the piano on this score. From the beginning of this review you probably thought I was pissed off and that I would hate this score (unless you happened to catch the four-star rating). But while I'd like to see him get back to his diverse catalogue, Newman is at his best with the moody, modern and utterly listenable *Pay It Forward*.

Even the inclusion of an old Jane Siberry song fits the

flow of the CD. Ultimately, this score is superior to *American Beauty* and *Erin Brockovich* and should be a must-have for all score fans. If three of you read this review, and then proceed to buy the *Pay It Forward* album and love it, I suggest you pay it forward to your friends as well. —C.W.

Hit the Deck (1955) ★★★★

VINCENT YOUNANS, lyrics by Clifford Grey and Leo Robin (and others)

Rhino Records R2 76668 • 22 tracks - 58:36

The Unsinkable Molly Brown (1964) ★★★★

MEREDITH WILLSON

Rhino Records R2 72465 • 28 tracks - 76:46

Annie Get Your Gun (1950) ★★★★

IRVING BERLIN

Rhino Records R2 76669 • 31 tracks - 71:31

There are only two studios whose names are synonymous with a particular genre of film: Disney animation and MGM musicals. Each new Rhino Records release of a classic musical from the MGM vaults is full of pleasant bonuses (outtakes, unreleased cuts)—the current trio is especially loaded. In the case of *Annie Get Your Gun* the treasures

are immense. The sound quality of the albums ranges from good to excellent, but for musical aficionados, the discs' benefits outweigh any sound imperfections.

With such a mighty output from one studio, there are sure to be forgotten treasures waiting to be rediscovered. I was unfamiliar with *Hit the Deck*, the 1955 musical starring Tony Martin, Vic Damone and Russ Tamblyn as three sailors on shore leave, and Ann Miller, Debbie Reynolds and Jane Powell as the women who love them. Based on the 1920s stage musical, which itself was based on the Hubert Osborne play "Shore Leave," *Hit the Deck* was adapted into a modestly successful film in 1930. As with *A Star Is Born* and *State Fair*, a property-starved Hollywood was always going back to old properties to try again.

The plot of *Hit the Deck* is remarkably similar to the better-known musical *On the Town*, which had a superior score by Leonard Bernstein, Adolph Green and Betty Comden. The *Hit the Deck* score by Vincent Youmans, Leo Robin and Clifford Grey (with supplemental songs tacked on by

various others) is not a standout. Still, there are charmers—particularly the totally infectious "Hallelujah!" and the transplanted standard "More Than You Know," sung earnestly by Martin. The female cast also shines, from the huge production numbers that suit Ann Miller to the intimate solos, like Jane Powell's "Sometimes I'm Happy." Debbie Reynolds is a bit wasted (at least on the CD), but her "A Kiss or Two" is memorably sweet. The movie is no longer available on video, but there was a laserdisc that you might be able to track down. *Hit the Deck* may never be considered a hit on any level, but it's pleasant enough and will hopefully have a future life on DVD (if nothing else but to see those three gals together on screen). "Hallelujah" indeed.

Debbie Reynolds may have been underused in *Hit the Deck*, but she is all over 1964's *The Unsinkable Molly Brown*, the role that got the eternally youthful actress her only Oscar nomination. Not the most graceful of musical creatures (it's no wonder Shirley Jones was passed over),

Molly Brown was the true-life character who came from humble beginnings to conquer the world. Think Eliza Doolittle with a dash of Mama Rose and you'll get the idea. Of course, Molly Brown will always be remembered as one of the survivors of the Titanic (and was played with the same irascibility by Kathy Bates in the '90s James Cameron epic). Tammy Grimes played the role on Broadway to great success but was passed over for the more recognizable Reynolds. Thankfully, Grimes' leading man, Harve Presnell, was allowed to recreate his performance as Molly's husband in his film debut.

The Unsinkable Molly Brown was composer Meredith Willson's follow-up to his wildly popular *The Music Man*, and while *Molly Brown* was popular at the time, it couldn't match the lofty standards or charm of its predecessor. *Molly Brown* did benefit from Debbie Reynolds' go-for-broke performance (which was seen as over-the-top by some, charming by others). When Reynolds sings her first song, she comes on with

(continued on page 46)

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Found Memories

by Jeff Bond

Total Recall: The Deluxe Edition (1990) ★★★★½

JERRY GOLDSMITH

Varèse Sarabande 302 066 197 2

27 tracks - 73:58

Just as 1979's *Alien* was the climax of the avant-garde writing Goldsmith had been developing throughout the late '60s and on through the '70s, 1990's *Total Recall* was the finale of the densely layered, heavy-duty action writing the composer had



fashioned during the '70s and '80s. While he has often professed to have little interest in writing it, Goldsmith has always excelled at creating dynamic, propulsive action music. *Total Recall* found the composer honing this gift to perfection. The score marked a perfect marriage between the perverse, European Cineaste-cum-exploitation sensibilities of director Paul Verhoeven and Goldsmith's abundant talents for the musical language of ambiguity, violence and mystery.

Goldsmith's mantra has always been that his scores represent his "emotional reaction" to a film, implying that he takes a somewhat instinctive approach to his work. But, one of the reasons his science fiction scores have been some of the greatest in the genre is that his music reflects not just emotional input, but a keen intelligence, imagination and a willingness to experiment that is perfectly appropriate to the genre. While his *Total Recall* score may ultimately emphasize action over character, there are enormously

subtle touches that give this score an added dimension and longevity.

Verhoeven's movie (which starred Arnold Schwarzenegger as Quaid, a man who takes an injected "mental vacation" only to discover that he seemingly has a hidden identity as a spy from a colony on Mars) was a monster hit, but Goldsmith himself didn't reap the benefit of the film's PR and box-office bonanza. Despite creating one of his most elaborate orchestral scores, Goldsmith found his work buried under machine-gun fire and unappreciated by audiences and critics. He vowed never to score another action movie and kept his promise for a number of years afterward, concentrating on smaller dramas and comedies. Since then, the *Total Recall* score has gone on to become a treasured gem among a certain demographic of movie soundtrack collectors and a touchstone in the world of the temp track, influencing the sounds of countless action movie scores throughout the '90s. But at the same time, the score is often dismissed by some as a colorless action extravaganza whose only distinguishing characteristic is its own opening temp-track similarity to Basil Poledouris' *Conan the Barbarian*.

Varèse Sarabande's original soundtrack album consisted of 42 minutes of the film's best action material and a couple of more reflective moments to break the album up. As such it was a rousing listen and one of the best action movie soundtracks ever put together, but there were still numerous exciting cues from the movie left off the original soundtrack album. Now Varèse's Robert Townson has revisited the work and restored almost the entire score to a new expanded album. The fact that Goldsmith (who is notably stingy about how much of his music he prefers to hear on a soundtrack album) approved of virtually every note of this score being put on CD is an indication of the high regard in which he himself holds it. The finished product proves that this confidence is well placed.

Goldsmith's pulsating title music (driven by a cracking percussion strike that sounds like a

drum machine but is actually an acoustic whip) is deceptively simple, combining the vaulting, omnipotent-sounding horn theme everyone associates with *Conan* with a subdued primary melody played in strings over the cue's rhythmic forces. The powerful horn theme itself forms much of the rhythmic motifs employed later in the score. Goldsmith begins this practice within the title cue when the credit sequence transitions to a scene on the surface of Mars, bringing the credit sequence to a close in a dynamic flourish. The other major component of the score, the percolating eight-note "dream" motif, appears in sublimated guise in the credit music as a rhythmic element. Often played electronically, the motif is first used to introduce the Rekall offices in "First Meeting" and thereafter underscores Quaid's brainwashing "vacation" procedure; it recurs at key moments to reinforce the idea that everything we're seeing might be part of the character's recreational delusion. That Goldsmith is able to construct virtually the entire 70+-minute score with all its complexity and dynamism from the material in this two-minute cue is a small miracle and a hallmark of the composer's stylistic approach.

While the original album included "First Meeting," Goldsmith's scoring of Quaid's initial programming ("Secret Agent") and his violent reaction ("The Implant") are heard here for the first time. "The Implant" is particularly exciting as it moves from the dreamy electronica of Quaid's passing into unconsciousness (with a fluttering electronic statement that reads almost as mechanistic laughter as Quaid goes under) to a growing, uneasy suspense and, finally, agitated action music that works as a modernization of Goldsmith's highly rhythmic, Bartók-like writing for strings in *Logan's Run*. After a brief interlude ("Aftermath") Quaid returns to his apartment for a reunion with his lovely wife Lori—who proceeds to try and kill him ("For Old Time's Sake"). Here the heavy accents of Goldsmith's action writing intrude with stabbings from electronics, and an ugly statement from

muted horn as Lori comes after Quaid with a knife. Also introduced is Goldsmith's brutal, descending five-note theme for predatory henchman Richter (Michael Ironside). This idea acts as an ugly reflection of the indomitable heroic theme for Quaid, just as Richter himself proves to be a kind of mirror of Quaid's character. Quaid subdues Lori, and the electronic "dream" motif makes its first undisguised appearance as Lori reveals to Quaid that his entire identity has been produced by mental conditioning. "Your whole life is just a dream," she explains.

Under Fire

Quaid takes off with Richter in pursuit. The chase cue "Clever Girl" is driven by a five-note variation of Quaid's theme, the thundering Richter motif and a "search" motif for pizzicato strings and electronic "radar ping" effect. These all lead up to an incredibly propulsive, Prokofiev-like section for plucked and bowed strings, pulsating horns and a chattering trumpet line. "The Johnny Cab," one of the score's most varied and interesting cues, sounds as Quaid retreats into a hotel room and receives instructions from a mysterious contact. A surprisingly light-sounding, busy introduction for electronics and strings gives way to the percolating "dream" motif and the primary theme, this time played first by the "radar ping" electronic and later by strings, as Quaid discovers he has a locating "bug" in his head. Richter's theme continually interrupts as the film cuts back to the pursuing killer. The score erupts into action as Quaid steps outside to locate a briefcase intended for him but retrieved by a belligerent older woman. Goldsmith scores their confrontation with light impressionistic textures for strings, capped by a witty statement from piccolo and electronics. As Quaid boards a "Johnny Cab," the score explodes into confusion until Quaid rips the robotic cab driver out of its moorings and takes off in the cab to the tune of a jaunty trumpet line and a final, angry outburst of Richter's theme.

"Howdy Stranger" uses glassy electronic textures and a return of

the "dream" motif to reinforce the eerie spectacle of Quaid conversing with himself. Richter's continuing pursuit then takes over, scored with bright, percussive tones over a surging bass line. The title theme recurs in a melancholy electronic guise as Quaid learns more about his past from his former self. "Nose Job" is another brief but striking highlight of the score, as a thumping electronic rhythm and an ascending, mechanistic glissando accompany heavy brass while Quaid pulls the golf-ball-sized bug out of his nose. A reprise of the radar-ping "search" motif occurs before Goldsmith begins a jagged, syncopated rhythm for flute, harp, woodwind, and accompanying brass, along with weird, half-realized string slurs and a final burst of pizzicato rhythms as Quaid makes his escape.

"The Space Station" sketches out the surface of Mars with ringing electronics and the swelling, pseudo-religious organ tones that will later resurface in "The Mutant." Quaid arrives on Mars, disguised as an overweight woman, in "A New Face." This is another highlight of the score, counterpointing Richter's theme with a tick-tock electronic rhythm and explosions of aleatoric strings and woodwinds as the henchman sniffs Quaid out. A mechanistic, frenzied motif for trumpet over crashing orchestral rhythms accompanies the disintegration of Quaid's disguise before a group of stunned guards. Quaid explodes a bomb and its destructive aftermath elicits a violent response from Goldsmith at the opening of "The Mountain" before the "dream" motif, and more of the swelling pre-"Mutant" mysticism underscores views of the vast surface of the red planet.

The film's most distinctive scene, where Quaid is forced to question whether his experiences aren't part of a Rekall fantasy, is scored by Goldsmith in "Where Am I?" with a quietly eerie cue for electronics and strings that recalls some of his work on *Freud*. The payoff is "Swallow It," a lengthy cue that begins with textures for electronics and piccolo before a loud pyramid of brasses underscores Quaid's deci-

sion to shoot the messenger and accept that his adventure on Mars is real. As armed guards invade Quaid's hotel room and subdue him, Quaid's "real-life" wife Lori launches a vicious assault on the hero to the tune of an equally spirited musical assault. After a comparatively quiet intervening passage, another brass pyramid erupts as Quaid's contact Melina (Rachel Ticotin) intercepts the guards transporting him and engages in hand-to-hand combat with Lori, with Goldsmith providing slamming, rhythmic fight music for the battle. The "dream" theme recurs again as Lori begs for her life, until Quaid "divorces" her



with a bullet through the head.

"The Big Jump" is perhaps the most linear action cue on the album, with the "dream" motif forming the backbone of over four minutes of kinetic, propulsive ostinatos. "Without Air" uses hollow, swelling textures for electronics, orchestra and an intervening bell to signify the suffocation of the Mars underground at the hands of the film's chief villain, Governor Cohaagen (Ronny Cox). "Remembering" conjures up the ghosts of an alien civilization with a cryptic electronic motif before Quaid "remembers" his love affair with Melina (the versatility of Goldsmith's primary theme shows through here as it essentially becomes the picture's love theme). The revelation that one of the party is a mutant receives a spooky, impressionistic treatment for electronics, flute and strings that calls to mind some of Goldsmith's atmospheric moments in *Alien*.

Martian Chronicles

The secrets of the Martian underground are revealed in "The Mutant," as Quaid mind-melds with a psychic resistance leader and receives the vision of a buried generator that could terraform the planet. Goldsmith's scoring here is a signature piece of sci-fi "sense of wonder" music. Another spectacular action cue, "The Massacre," occurs immediately afterward as Cohaagen's troops invade the underground's hideout. Here Goldsmith shows his ability to mix full-throated action with drama as distinctive rhythms from piano and brass hammer away while an anguished string line points up the desperate situation of the



underground movement. The misleadingly innocuous "dream" motif recurs at the opening of "Friends" when Quaid discovers his true identity as one of Cohaagen's henchmen, and Cohaagen explains to the captured Quaid and Melina exactly how he plans to reprogram their minds. A straining treatment of the Quaid-oriented action motif sounds as Quaid and Melina struggle before being locked into the Rekall chairs. "The Treatment" ensues with knitting strings, throbbing brass and a wild, whirling flute line. Quaid proceeds to rip his way out of the machine, and the primary "love" theme accompanies his and Melina's escape. Goldsmith reprises some of his earlier action material from "Clever Girl" and revisits his Richter theme as Cohaagen and Richter discuss their options. Cohaagen angrily knocks over a goldfish bowl to an explosion of percussion, brass and strings. Verhoeven cuts from the suffocat-

ing fish to the oxygen-starved resistance leaders, after which Goldsmith launches a complex fugue for strings, eventually unleashing the entire orchestra as a percussion instrument while Quaid faces a vengeful Cohaagen agent who has commandeered a drilling machine.

Goldsmith foreshadows the film's ending at the opening of "The Hologram" (oddly spelled "Hollowgram" on the CD back), when Quaid sees the cavernous interior of the alien power generator. Rather than treating this awesome sight with the pseudo-religious mystery of "The Mutant," Goldsmith introduces a warm and reflective theme that will resur-



face at the end of the film in "A New Life," indicating that the answers to both Quaid's and the underground's dilemma will be found here. A ticking suspense motif begins as Quaid and Melina play cat and mouse with Cohaagen's guards and eventually finish them off with the aid of Quaid's hologram device. With "End of a Dream" Cohaagen shoots Melina, blasting open a hole into the low-pressure Martian surface. Metallic percussion, low piano and string ostinatos accompany Quaid's struggle to activate the alien reactor. Goldsmith ignites the action with a surging, violent, arpeggio-based ostinato that's an offshoot of the "dream" motif. Only half-used in the film (it cuts out as soon as Quaid succeeds in arming the reactor), this is one of Goldsmith's most sustained and spectacular action cues, comparing favorably to the relentless, snare-driven power of his climactic "Retreat" cue from *The Blue Max*. "A New Life"

wraps up the film with a hopeful reflection on a new, air-filled atmosphere on Mars. This broad, powerful finale is cleverly interrupted, just for a moment, by the electronic "dream" motif, leaving Quaid to wonder whether his entire adventure has been just a fantasy after all.

Included as a bonus is Goldsmith's cleverly banal advertising music for the Rekall Corporation, with its wonder-

fully double-edged slogan "For the memory of a lifetime: Rekall, Rekall, Rekall"—it's as slickly maddening as any antacid jingle.

Total Impact

Since *Total Recall*, Goldsmith has noticeably streamlined his style, and it may not be overstatement to say that the score rates as one of the last Goldsmith efforts that can truly stand up to a 70+-minute presentation. Until *Total Recall* Goldsmith seemed to add a lot of

detail to his scores to keep himself interested; the sublimation of his *Total Recall* music to a sound mix that emphasized machine guns forced him to focus on just getting what he knew would be audible and effective into his future scores and leaving the rest in his head. In the past decade Goldsmith has continued to write enjoyable and effective music, and his recent reunion with Verhoeven on *Hollow Man* shows that he can still sink his teeth into action

material with relish. But *Total Recall* remains a signpost in the continuing development of Goldsmith's style—in terms of pure ferocity and rhythmic drive it stands at the apex of the composer's action oeuvre as a malevolently focused and overpowering work. The new Varèse CD finally reveals the architecture behind the spectacular action cues that dominated their earlier release and will provide fans of the work with 74 minutes of pure fascination. **FSM**

Score (continued from page 43)

such a growl that you're afraid for her vocal cords. "I Ain't Down Yet" is the most recognizable song—plus, its previously unreleased reprise is so fun I can't help but smile each time I hear it, especially when Reynolds authoritatively sings "We're gonna learn to read and write...IN FRENCH!" Most of the other new tracks seem to be reprises of longer songs or incidental music.

The popularity of the James Cameron's *Titanic* coupled with the success of the recent Broadway revival of *The Music Man* makes a case for the revival of *Molly Brown*—perhaps even with Kathy Bates in the title role.

Molly Brown was produced at a time when the movie musical was starting its decline in popularity (especially hurt were those that, unlike *Oliver* and *The Sound of Music*, didn't involve children). This was not a problem for *Annie Get Your Gun*, which when it finally reached the screen in 1950 was in the thick of the musical genre's popularity. It was one of MGM's biggest hits, but with all its pre-production problems it's a wonder it ever made it to the screen at all.

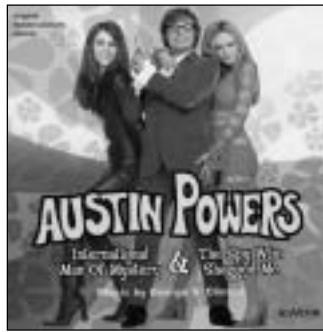
Although a big hit on Broadway, the stage *Annie* (like the stage *Molly*) was denied the opportunity to recreate her triumph on the big screen. Ethel Merman was passed over in favor of Judy Garland—I find it hard to believe these two divas would ever be up for the same role. With the cast set and Busby Berkeley ready to direct, the film was thrown into a sudden tailspin when Garland had to drop

out because of exhaustion and marital problems with Vincent Minnelli. When Betty Hutton was finally picked to succeed Garland a few months later, two directors were fired, and several of the actors either died or were replaced. As it turns out, Betty Hutton was an inspired choice.

Annie Get Your Gun tells the true-life tale of Annie Oakley, a country hick picked to headline a traveling Wild West show with her bullseye shooting. The gorgeous score features some of Irving Berlin's biggest hits, including "There's No Business Like Show Business," "They Say It's Wonderful" and "Anything You Can Do." Hutton is in fine vocal form and especially good with her co-star Howard Keel in his film debut.

The CD includes a plethora of songs from the Garland recordings (most of which were unreleased except in bootleg format). This makes the CD an instant must-have not just for historical value, but if you're curious to see how Garland stacks up against Hutton's performance. Garland is certainly energetic and game, but she comes off a little too genteel for a woman packing a gun.

The *Annie Get Your Gun* CD is being released in conjunction with a new video/DVD (this after years of being unseen because of legal battles). The DVD also mines the Garland performances with one of the few scenes shot from the Berkeley sessions ("Doin' What Comes Natur'ly"). All these extras are phenomenal, but they shouldn't take away from the simple joy of finally getting Betty Hutton on CD as



Annie Oakley, just doin' what comes natur'ly. —C.W

Austin Powers: International Man of Mystery/ Austin Powers: The Spy Who Shagged Me ★★

GEORGE S. CLINTON

RCA Victor 63735-2 • 17 tracks - 39:18

The success of the *Austin Powers* movies—or rather their longevity—depends on one's love (or tolerance) of the genres that actor/writer Mike Myers so lovingly parodies. The same is true for George S. Clinton's scores; while they work better in the films than they do on albums, they still have enough freshness and energy to make them a worthwhile listen. With the score for the first *Austin Powers* film, Clinton clearly relishes the opportunity to write in the '60s Bacharach-Barry mold—it's obvious from the beginning, with the goofy pomposity of his Dr. Evil theme ("Cartage/Following/Virtucon"), a nice yin to Austin's slyly over-the-top yang (best personified by Clinton's clever arrangement of Quincy Jones' maniacal "Soul Bossa Nova"). Clinton's more straightforward lyrical writing gets a good work-out with "Vanessa's Theme," a

casual affair with lounge rhythms and guitar stylings. And who can resist the bonkers "Danger March," a wild blast of brass and woodwind effects set to a driving drumbeat straight out of the '70s? Unfortunately, as the album rolls into the second half (devoted to cues from *The Spy Who Shagged Me*), it becomes apparent that Clinton is rehashing the first score's licks to little avail.

"Chess," for example, features the same kind of pseudo-serious writing that Clinton used to score the "saki" scene in the first film: straightforward lounge rhythms with the occasional odd-metered piano pattern to keep the cue from being too authentic. There's little thematic or orchestrational difference between the two scores (except for a bigger orchestra); all the great little moments don't usually add up to a coherent whole. Still, for fans of Clinton's approach, there is fun to be had, particularly in cues like "I'm Back/Mini-Me/Time Portal" and "Blast Off/Fat Bastard/Prisoners," where the composer fuses Herrmann-esque effects atop Barry-esque brass patterns. Clinton's scores in the films are piecemeal—that is, bits and pieces of instrumentals here and there are used to juice up the jokes—and while he's done a good job of selecting the best bits from the score, they still fall short when fused together. The album represents 15 minutes of good material unduly stretched into a longer format—proof positive that some film scores, particularly ones of this nature, work best in shorter formats. —Jason Comerford **FSM**

NOW AVAILABLE: Silver Age Classics F S M Vol. 4 No. 2

How to Marry a Millionaire

Musical Direction by Alfred Newman
Incidental Music by Cyril Mockridge

Still photographs and poster images courtesy of 20th-Century Fox Photo Archive



Fans want CDs of Alfred Newman's legendary tenure as music director at 20th Century-Fox. There's no better place to start than the first CinemaScope feature to be shot (and second to be released), the 1953 comedy *How to Marry a Millionaire*, starring Marilyn Monroe, Lauren Bacall and Betty Grable as glamorous New York models in search of rich husbands.

In order to introduce CinemaScope's wide image and stereophonic sound, Alfred Newman conducted the tuxedo-clad Fox orchestra on-screen in a 5:36 suite from his 1931 score to *Street Scene*—the quintessential New York movie tune. This prologue stands as a monument to Newman's stature at Fox and in Hollywood—that a studio would choose to introduce its new technology in such a fashion. We have remixed and remastered Newman's recording of "Street Scene" from the original six-track magnetic film stems for the best possible sound ever.

Most of *How to Marry a Millionaire*'s scoring duties fell to Fox workhorse Cyril Mockridge, a veteran composer and arranger responsible for many of the most memorable renditions of Alfred Newman's themes. *Millionaire* was in many ways treated as an "instrumental musical" by Newman, Mockridge and the rest of the Fox staff, comprised of indelible arrangements of pop standards of the day ("How About You," "You'll Never Know," "I've Got a Feelin' You're Foolin'" and many more) with connective tissue by Mockridge. The main title, "New York," was a pre-existing song by Lionel Newman and Ken



Darby, and Alfred Newman contributed an original theme for the character of Hanley, played by William Powell.

This CD features the complete music recorded for the film in stereo including source music and unused cues. The booklet contains complete breakdowns of the songwriters represented and the orchestrators and arrangers utilized: Edward Powell, Bernard Mayers, Alexander Courage, Léo Arnaud and the legendary Nelson Riddle, who contributed several big-band charts. Overall, it's an irresistible, indelible representation of the period's popular music, of Hollywood's colorful glamour, and of the peerless playing by the Fox orchestra under Alfred Newman.

TRACK LIST

1. 20th Century-Fox Fanfare	0:15		
2. Street Scene	5:36		
3. New York	2:26	15.	Eben and Loco
4. Brookman/Girls on the Roof	4:00	2:29	
5. Disappearing Furniture/Failing Plans	1:16	16.	Brookman and Schatze
6. The First Prospect	2:47	2:38	
7. How About You	2:27	17.	Hanley Returns/I Know Why
8. Hanley	2:53	(and So Do You)/Loco's Beau	3:43
9. I've Got a Feelin' You're Foolin'/Dream Sequence	4:09	2:31	I'm Making Believe/Pola's Beau
10. Lovely Lady/Sweet and Lovely	4:52	19.	Hanley's Good Deed
11. You'll Never Know/Empty Apartment	1:31	4:57	
12. Hanley and Schatze	4:28	20.	End Title
13. Skiing/Eben's Land	0:23		
3:04			
14. Denmark Returns	21.		BONUS MATERIAL
1:27	0:08		Selling Grand Piano

23. Samba de Rio
2:38
24. Millionaire Dance
2:43
25. Look for this month's Chorus
0:20 Silver Age offering
26. A Planet of the Apes Double Feature!
0:10
27. Inside back cover
2:24 All time: 70:03

Album Produced by
Lucas Kendall and Nick Redman

SMALL TOWN SOUNDS

(continued from page 22)

to each other, pulls herself back to her grave. As she says her goodbyes, the gentle pulsing figure resumes with a simple, heartbreakingly melodic line played by the second violins, while the first violins and musical saw hold high harmonics. The movement of the quarter notes subtly references Emily's Theme. Suddenly, she wishes to live again and the sharp first figure slashes in quickly.

Emily awakens from her dream to the sound of her baby crying, and as George enters the room, Emily's Theme is played. As the scene shifts to the narrator who wraps up the film, Copland restates the Main Title and reprises the Grover's Corners Theme for full orchestra as the credits roll.

In *Our Town*, Copland created a film score that, though not technically complex, is distinguished by its simple and evocative themes applied with great nuance and effectiveness—side-stepping sugary sentiment and avoiding wall-to-wall scoring. *Our Town* is a lean, highly emotional piece that paints an enduring picture of rural America while speaking universally to the spirit of humankind. **FSM**

Based in NYC, Mark Leneker is working on projects involving Copland's film music for CD, print and live performance. Write him at MTodd8@hotmail.com. Musical excerpts by permission of the Aaron Copland Fund for Music. All rights reserved.

HAIL THE HOLLOW MAN

(continued from page 33)

the hollow man's retaliatory assaults on Linda. The lab theme returns in full heroic mode as Matthew seemingly returns from the dead to clobber Sebastian. After a moment's peace the heavy "stalking" low string rhythms reprise as Sebastian attacks again, only to be electrocuted to the tune of shrill effects from strings and electronics.

The Elevator

1:45 [1:39:00 - 1:40:41]; heard on album

Rapid, staccato rhythms mark the beginning of a countdown to the lab's destruction as Linda and Matthew rush to the deactivated elevator shaft and begin to climb. Goldsmith reprises the tragic string elegy music for the lab's destruction, and the cue fades out before the album's eerie, *Outer Limits*-style groans.

Elevator 2

0:33 [1:41:07 - 1:41:41]; heard on album

Shrieking glissandos for orchestra and electronics mark the terrifying descent of the elevator toward Linda and Matthew.

The Big Climb

3:06 [1:42:05 - 1:45:10]; heard on album - alternate

Instead of reprising the shrill glissandos from the previous cue (as he did in the version contained on the album) Goldsmith adds a differ-

ent, rhythmic section for brass to launch the final action cue. Once the glisses return, the cue plays out as the album track does, with Goldsmith electing to soften the final confrontation between Linda and Sebastian with some moody psychological scoring despite the hideous appearance of the skinned hollow man as he attempts to get one last kiss from his former lover. While all of this plays the same as the album version, Goldsmith's denouement music for Linda and Matthew reuniting and emerging from the ruined lab building is changed to reflect the heavier trombone pulses of "This Is Science" and adds silky string writing not heard in the original take of the cue.

End Credit Montage, consisting of excerpts from the cues:

The Hollow Man 2:15

Linda & Sebastian 1:21

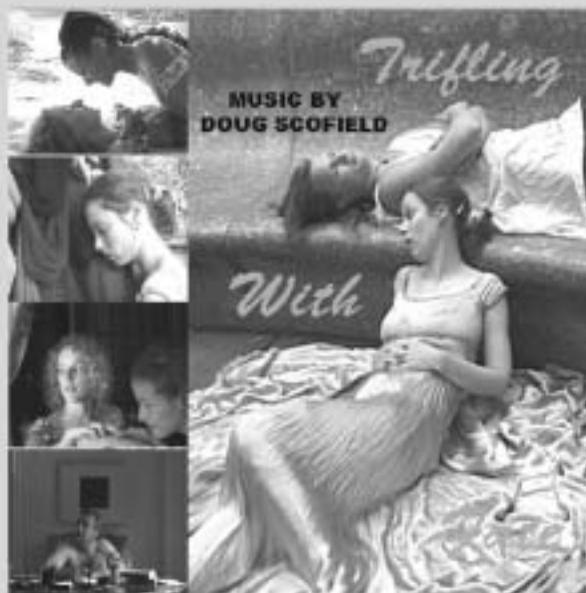
Isabelle Comes Back 2:37

The Big Climb 1:03 - this is the end of the album version, not the rejiggered film take.

After the end-title montage ends, Goldsmith says, "I'm Jerry Goldsmith and I wrote this music. I don't think there'll be a sequel, but if there is, I hope I do it." **FSM**

Jeff Bond is the senior editor of *FSM* and a long-time fan/unwitting adversary of Jerry Goldsmith. You can write Jeff at jbond@filmscoremonthly.com

Director/Screenplay/Cinematography-Michael Bergmann with Bridget Moynahan, Gordon Elliott, Teri Lamm, Ed Vassallo, Sarah Winkler, Vivienne Benesch, Ryan Dunn



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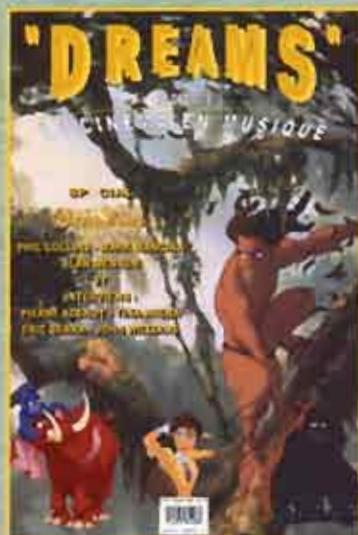
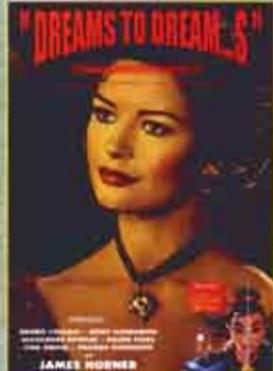
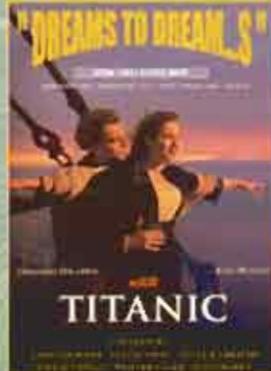
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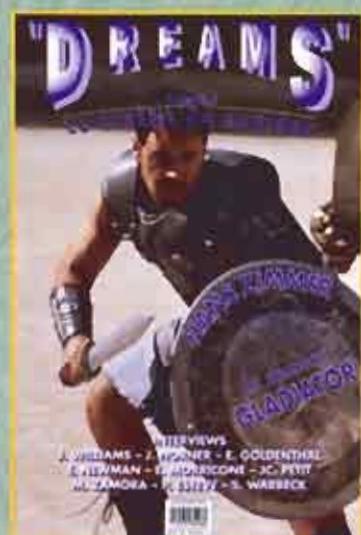
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CONTACT:

Los Angeles

Judi Pulver

jpulver@hollywoodreporter.com

(323) 525-2026

New York

John Troyan

jtroyan@hollywoodreporter.com

(646) 654-5624

United Kingdom

John Kania

jkania@hollywoodreporter.com

(44-207) 822-8353

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